

Jane Fonda Forever

Activist, Sex Symbol, Legend

WHO WEARS THE PANTS?
Fashion's Long, Lean Look

Jet Sets

The People, The Places, and the Art of Living Well

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NARS

W June/July



82 Je Ne Sais Quoi

Photograph by Angelo Pennetta

Jemima Jones wears Bottega Veneta dress; Jessica Naylor-Leyland necklace; Manolo Blahnik shoes. Styled by Gianluca Longo. For shopping information, go to Wmag.com/where-to-buy-june-2015.

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Photographed by Steven Meisel. Styled by Edward Enninful. Hair by Guido for Redken; makeup by Pat McGrath for Covergirl; manicure by Jin Soon Choi for JINsoon at Jed Root. Produced by Steven Dam for PRODn at Art + Commerce. Fashion: Giambattista Valli Haute Couture dress and cape; Oscar de la Renta belt. Beauty: Estée Lauder Perfectionist Youth-Infusing Makeup in Ivory Nude, Pure Color Blush in Alluring Rose, Double Wear Stay-in-Place Gel Eyeliner in Stay Onyx, Sumptuous Infinite Daring Length + Volume Mascara in Black, Pure Color Envy Sculpting Lipstick in Insatiable Ivory. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

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W OBSESSIONS

FACES

MEET MARA ROSZAK, CELEBRITY HAIRSTYLIST FOR L'ORÉAL PARIS AND THIS MONTH'S GUEST GURU



Mara Roszak exudes raw creative talent, marked by her effortless, soft approach to styling hair. Mara has built an impressive client list featuring some of Hollywood's best, including Emma Stone, Lily Collins, Julianne Moore and Zoe Saldana. Her roster of clients is an indicator of the number of top-tier editorials that have celebrated her talent. In high-profile fashion and beauty publications across the globe, Mara has mastered manes cover to cover.

What's the best way to care for my color?

You want to make sure you aren't stripping or drying your hair. Using the Sulfate-Free Ever collection is the best way to ensure you're bringing color and condition to its greatest potential.

Blonde hair faces a lot of elements in summer months. What can women do to keep up color and condition?

A few weeks into summer I start to notice changes in my blonde clients, mostly from chlorine and sun exposure. To freshen up color, use the EverPure Blonde shampoo, conditioner and brass neutralizing treatment. The subtle purple shade cuts brass and brightens overall.

Learn more at **sulfatefreeshampoo.com**.



FINDS

#OBSESSED WITH OUR BRAND NEW BLOG

Our *W* Obsessions blog got a gorgeous makeover just in time for summer. The shiny new site will take you behind the scenes for our exclusive take on the events we host and the products we love, as well as feature original content by guest contributors and friends of *W*. This is the chic peek for everyone obsessed with Fashion, Film, Beauty and Art. Don't miss out.

To see what we're currently obsessing over, visit **wobsessions.com**.

FÊTE

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DAY PANELS AT VAKKO FASHION CENTER

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W June/July



64
Gilty Eyes

Photograph by Diego Uchitel

Styled by Andreas Kokkino.

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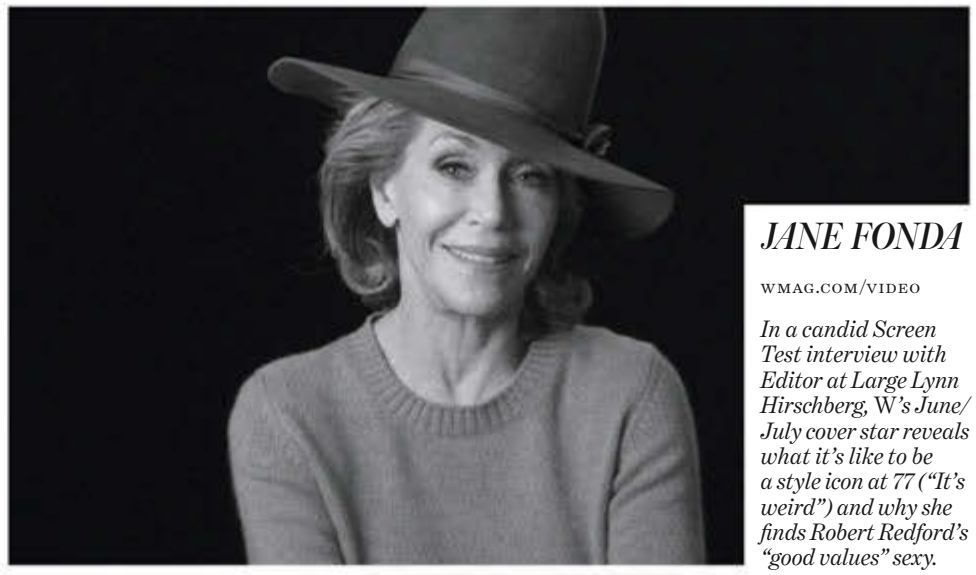
THIS MONTH AT WMAG.COM



FROM THE ARCHIVES: JETSET

WMAG.COM/MOOD-BOARD

Over the past four decades, W *has captured some of the world's most fabulous people (clockwise, from top left: Ahmet and Mica Ertegun; Rihanna; Talitha Getty; Carolyn Bessette Kennedy and John F. Kennedy Jr.), in some of the most fabulous locations. See all these moments on* W*'s mood board.*



JANE FONDA

WMAG.COM/VIDEO

In a candid Screen Test interview with Editor at Large Lynn Hirschberg, W*'s June/July cover star reveals what it's like to be a style icon at 77 ("It's weird") and why she finds Robert Redford's "good values" sexy.*



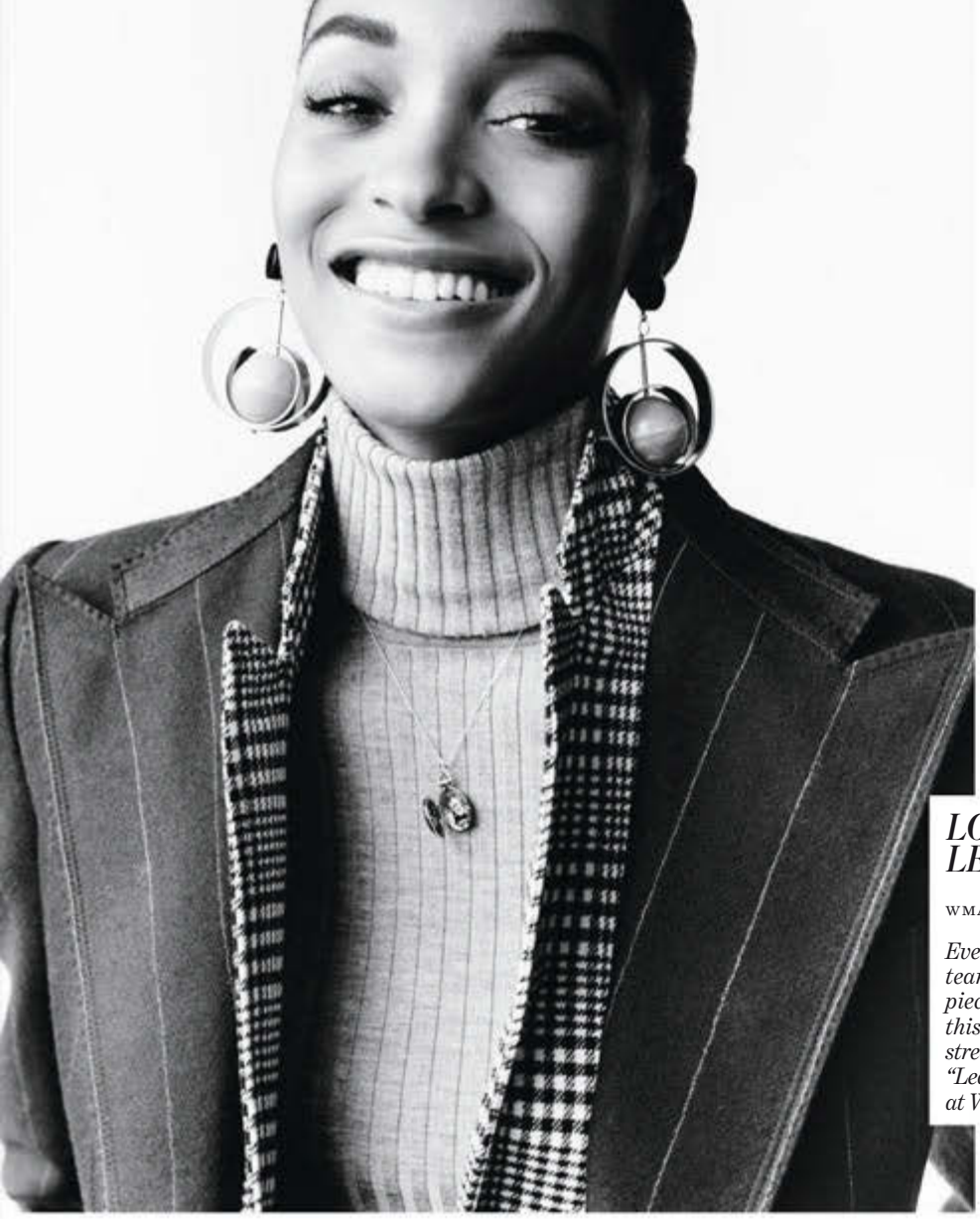




VALLI GIRLS

WMAG.COM/VIDEO

Diane Kruger, Nicola Peltz, and Allison Williams (above, clockwise, from top), to name but a few of fashion designer Giambattista Valli's devotees, talk about being a muse and more in a short video series.



LONG AND LEAN

WMAG.COM/FASHION

Every day, W*'s fashion team selects the best pieces to buy. Shop this summer's new streamlined looks from "Lean Times" (page 90) at Wmag.com.*



DIGITAL EDITIONS

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SOCIAL STUDIES

AS WE WERE STARTING TO WORK ON THIS ISSUE and exploring the modern definition of "jetset," we heard the news that John Fairchild, the man who founded *W* magazine more than 40 years ago, had passed away. For most of his life, Mr. Fairchild was the arbiter of the international social scene, anointing its kings and queens—and occasionally dethroning them with his withering wit and legendary In/Out lists. Sadly, I had very few opportunities to chat with him, because by the time I arrived at the magazine, he had moved to Europe. But I often find myself thinking about him and why he was inspired to create *W* in the first place. Recently, as I was reviewing the impressive number of followers that *W* has amassed across social media platforms—more than 917,800 on Instagram, 1,010,000 on Twitter, 568,400 on Tumblr, and 995,400 on Facebook—I wondered whether he would be proud to see that in today's digital era, *W* is more relevant than ever. His instinct that what people want is a voyeuristic look into the private lives of the rich and famous and, perhaps more to the point, that empathy and envy are what drive social behavior, is still right on the mark, even if the society in question has changed considerably.







From top: John Fairchild at a fashion show, 1967; *W*'s In/Out list from 1987; Jacqueline Kennedy Onassis, shortly after her wedding to Aristotle Onassis, British Isles, 1968.

Back in Mr. Fairchild's heyday, only a select few were jetting from continent to continent, villa to villa, party to party. Nowadays, as Christa D'Souza points out in her amusing piece "Lifestyles of the Rich and Shameless" (page 69), for the newly wealthy, private jets are the equivalent of taxis, and the concept of "high maintenance" is being pushed to unprecedented extremes.

On the other hand, the current flock of "swans"—the species of well-bred, well-heeled women Slim Aarons photographed 50 years ago lounging poolside or frolicking on the slopes—is far more than just a bunch of idle socialites, whose only job is to show up in the right place at the right time wearing the right outfit. Our new Contributing European Editor, Gianluca Longo, traveled from England to Italy, Spain, Belgium, and France to track down eight bright young things who, despite their privileged backgrounds, are working hard to make a name for themselves in the worlds of interior design, fashion, art, and food ("Je Ne Sais Quoi," page 82). And, as Andrea Lee discovered in "Prince Charming" (page 100), no one understands this social order better than Giambattista Valli. The designer's close circle of friends and clients includes members of Mr. Fairchild's establishment such as Lee Radziwill and Queen Rania of Jordan, as well as enterprising newcomers like Allison Williams, Diane Kruger, and Nicola Peltz. What all these women share is an innate understanding that style is more than skin-deep.

No one, however, matches this month's cover star, Jane Fonda, when it comes to melding style and substance. At 77, she is still reinventing herself and turning heads—as her recent appearance in a certain Balmain jumpsuit at the Grammys proved. Fonda is starring in *Grace and Frankie*, a Netflix original series, adding "TV star" to a lengthy résumé that includes Hollywood legend, antiwar activist, fitness guru, and cultural lightning rod. In "See Jane Run…and Run and Run" (page 74), Fonda talks frankly to Editor at Large Lynn Hirschberg about the various lives she's led; the many men in her life, including three husbands; and how, contrary to her jetset image, she has had to work harder than we may have thought for everything she's accomplished. The key to her success was not birthright, nor privilege, nor luck; it was, as she puts it, "resilience." That's something we could all take to heart.



Stefano Tonchi, *Editor in Chief*

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FLIGHTS OF FANCY

THE FALL COLLECTIONS IN NEW YORK AND LONDON SOARED TO UNEXPECTED HEIGHTS. *Armand Limnander* HIGHLIGHTS SOME OF HIS FAVORITES.



A COOGI SWEATER + PETER PAN + LEG WARMERS =

J.W. ANDERSON'S '80S POWER BABES



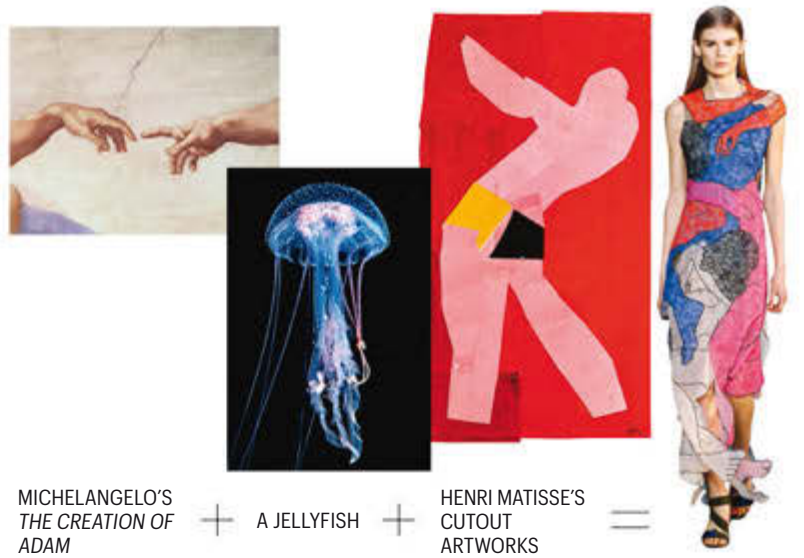
MARILYN MANSON + FRANKENSTEIN'S MONSTER + A CLUB CHAIR =

ALEXANDER WANG'S MENACING MARAUDERS



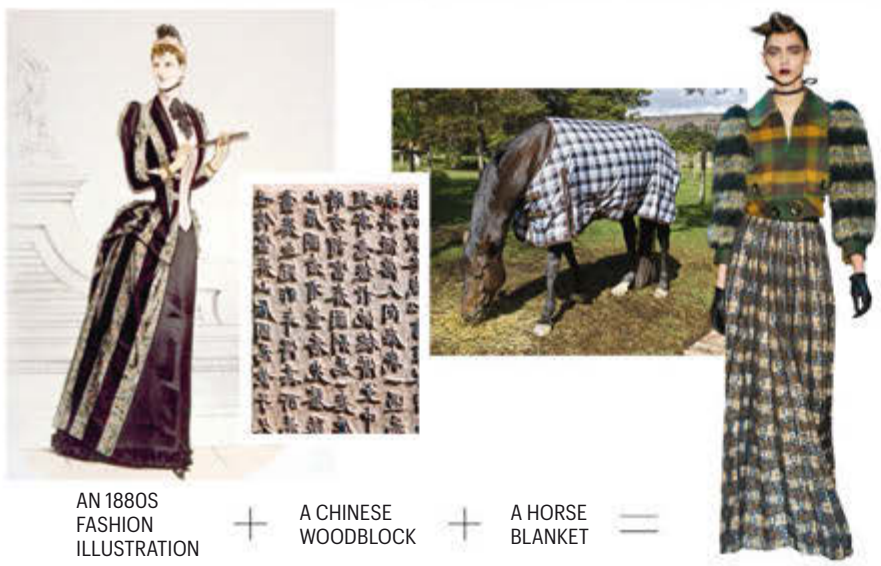
A FRILLED LIZARD + THE '80S SPANISH BAND LOCOMIA + QUEEN ELIZABETH I =

GILES'S COY SCENE-STEALERS



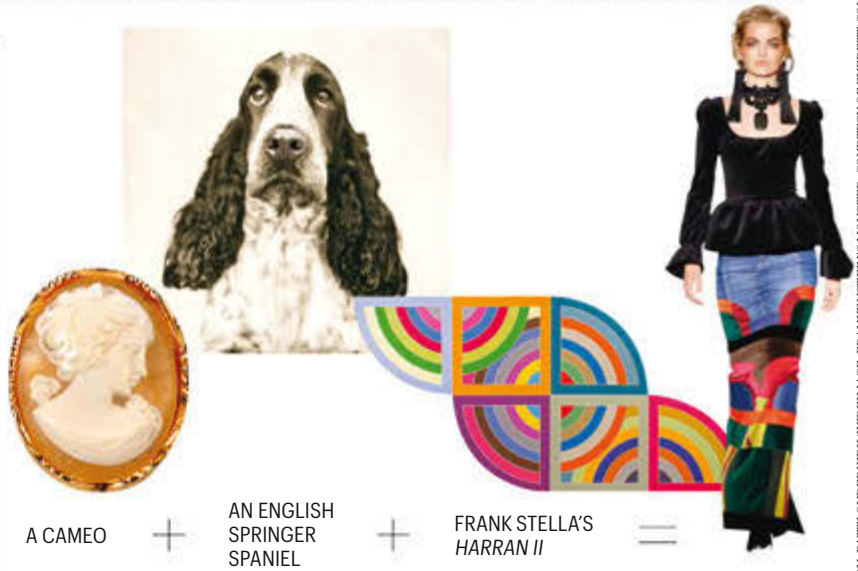
MICHELANGELO'S *THE CREATION OF ADAM* + A JELLYFISH + HENRI MATISSE'S CUTOUT ARTWORKS =

CHRISTOPHER KANE'S SENSUAL SEDUCTRESSES



AN 1880S FASHION ILLUSTRATION + A CHINESE WOODBLOCK + A HORSE BLANKET =

MARC JACOBS'S DRESSED-TO-THE-NINES DAMES



A CAMEO + AN ENGLISH SPRINGER SPANIEL + FRANK STELLA'S *HARRAN II* =

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Opening of "Alexander McQueen: Savage Beauty"



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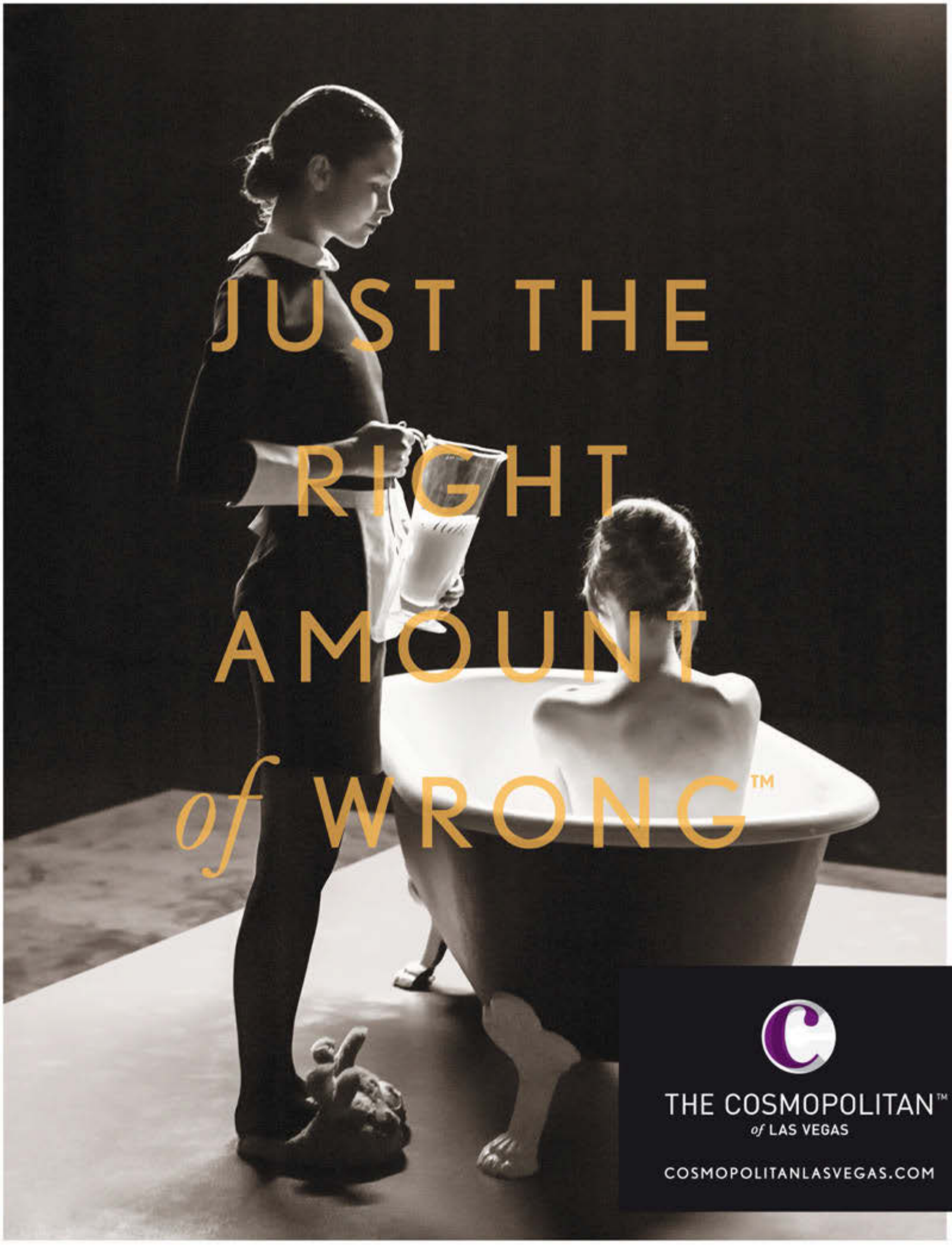
Top row, from left: Alison Mosshart; James Corden and two Grenadier Guards; Cara Delevingne; Anjelica Huston; Benjamin Clementine performing; Kiernan Shipka and January Jones. Middle: Sama and Haya Abu Khadra; Christopher Bailey and Rosie Huntington-Whiteley; Naomi Campbell and Mario Testino; Kate Beckinsale; David Furnish and Elton John; Rose Byrne; the runway finale. Bottom: Brooklyn, Cruz, Victoria, Romeo, Harper, and David Beckham; Mila Kunis; Aaron and Lauren Paul.

SPRING BROUGHT WITH IT A flurry of international events. The first stop was London, where the Victoria and Albert Museum hosted a gala, sponsored by American Express and Kering, for the opening of the exhibition "Alexander McQueen: Savage Beauty," which made its debut in New York in 2011. British models and designers meandered through the show before sitting down to a Scottish-themed dinner and watching FKA Twigs perform. A couple of nights later, amfAR, the Foundation for AIDS Research, threw its inaugural gala in Hong Kong, sponsored by Harry Winston, Marc Jacobs, and MGM China. Honorary chair Gwyneth Paltrow and co-chairs Victoria Beckham, Kate Moss, and Naomi Campbell helped honor actress Michelle Yeoh for her activist work to combat AIDS. And in Los Angeles, Burberry celebrated its recently opened Rodeo Drive store with an epic runway spectacle, hosted by chief creative and executive officer Christopher Bailey at the landmark Griffith Observatory. The new *Late Late Show* host, James Corden, joined models on the catwalk for a finale that included 19 1st Battalion Grenadier Guards. You can take the boy out of London... VANESSA LAWRENCE

Top row, from left: Gwyneth Paltrow; Wendi Deng; Cathy Tsui Lee and Martin Lee. Middle: Carina Lau; Claudine Ying and Hidetoshi Nakata; Pansy Ho. Bottom: Zhang Zilin; Robin Thicke performing; Kenneth Cole; Bonnie Chen; Michelle Yeoh.

Top row, from left: Harriet Charity Verney; Sam Smith; FKA Twigs; a tableau from "Alexander McQueen: Savage Beauty"; Stella Tennant; Nadja Swarovski. Middle: Sarah Burton and Kate Moss; Erin O'Connor, Poppy Delevingne, and Jacquetta Wheeler; Naomie Harris; Princess Beatrice of York. Bottom: Colin Firth, Aimee Mullins, Livia Firth, and Rupert Friend.

BURBERRY: COURTESY OF BURBERRY; AMFAR: COURTESY OF GETTY IMAGES; VICTORIA AND ALBERT MUSEUM: COURTESY OF VICTORIA AND ALBERT MUSEUM, LONDON



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Jane Larkworthy
Beauty Director

2. AARON BASHA CHARM BRACELET
From $18,000, aaronbasha.com
"Evil-eye pendants are my talisman of choice. I love Aaron Basha's refined interpretation with rose-cut diamonds and sapphires."
Claudia Mata
Jewelry and Accessories Director

3. VIANEL LIZARD PASSPORT HOLDER
$390 each, vianelnewyork.com
"Being in a long-distance relationship means that my passport gets a lot of wear and tear. This is the chicest travel accessory I've come across!"
Sarah Zendejas
Assistant Fashion & Market Editor

4. MARISA BERENSON HUILE FABULEUSE
$100, Neiman Marcus, Beverly Hills, 310.550.5900
*"The 68-year-old golden goddess Marisa Berenson (*pictured above, right*) has tapped into the elixir of eternal youth—prickly pear oil. It forms the basis for her skincare line, which, until recently, was available only at far-flung Sofitel spas. Not that a trip to Marrakech sounds so bad."*
Karin Nelson
Features Editor

5. MASSIMO VITALI SWIM TRUNKS
$300, vilebrequin.com
"Massimo Vitali's beach photographs can be found in some of the world's best galleries and museums—and now on your body, thanks to a swimsuit collaboration with Vilebrequin. For those who'd rather carry than wear their art, there is also a beach tote."
Armand Limnander
Deputy Editor

6. GIORGIO ARMANI LE SAC II
$2,475, armani.com
"Eleven must be Mr. Armani's lucky number. Not only is it his birthdate and the street address of his company's headquarters, it's also in the name of this elegant new bag."
Tina Huynh
Associate Jewelry Editor

7. BOSE HEADPHONES
$400, bose.com
"These customizable noise-canceling QuietComfort 25 headphones make traveling a pleasure—whether it's on a transatlantic flight or my morning subway commute."
Lina Wahlgren
Art Director

8. ROCHAS SHOES
$875, rochas.com
"These jeweled slides will look great paired with easy bohemian dresses this summer."
Nora Milch
Accessories Editor

9. RIMOWA SUITCASE
$1,495, rimowa.com
"Rimowa's Bossa Nova collection boasts a lush green exterior. Some of the proceeds from sales will go toward conservation of the Amazon rainforest, which inspired the design."
Sam Walker
Assistant Accessories Editor

10. VALENTINO JACKET
$14,900, Valentino, Beverly Hills, 310.247.0103
"Though I usually only wear prints when I travel somewhere exotic, this jacket is definitely sophisticated enough for the city too."
Caroline Grosso
Market Editor

BERENSON: HUGUES LAURENT; 1: STUART TYSON; 2, 3, 7, 9, 10: TIM HOUT; STYLED BY JOHN OLSON 4: COURTESY OF MARISA BERENSON; 5, 6, 8: COURTESY OF THE DESIGNERS



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"For her 'Iconoclasts' party in Paris, Miuccia Prada invited the famed Italian costume designer Milena Canonero to put her spin on Prada's spring collection [right]*. These mannequins look so real—and their hair-and-makeup is amazing!"*

"I ran into the model Ysaunny Brito in a lounge at Charles de Gaulle airport [right]*. Doesn't she look cool with her backpack, skateboard, and Beats by Dre headphones? Even on the runway, you can tell she's a classy, badass girl."*





"This was my favorite look from Chanel for fall 2015 [above]*. It's a chic, ironic riff on a server uniform. The clutch looks like two plates. At first I thought they were real!"*



"How cute are these buttons [right]*? I saw them at the 'Déboutonner la Mode' exhibition at the Musée des Arts Décoratifs, in Paris. They remind me of Alber Elbaz's illustrations for Lanvin."*

"Riccardo Tisci recently opened a Givenchy men's store in the Marais district of Paris, where, for the first time, he designed all of the interiors. The dressing rooms [left] *are really dazzling, with the infinity effect of the mirrors. You go in with one jacket and it looks like you're trying on hundreds of them!"*



"The Balmain postshow dinner at Lapérouse turned into a major selfie moment. With [clockwise, from top left] *Karlie Kloss, Jourdan Dunn, Gigi Hadid, Kendall Jenner, the designer Olivier Rousteing, Formula One driver Lewis Hamilton, and Kris Jenner, just think how many followers saw this photo!"*

"Right after the fall 2015 Paris collections, I headed to the Stockholm archipelago for a serious fashion detox. I was so excited that the shows were over, I had to jump for joy [above]*. Of course, I couldn't escape all things fashion: The sweater I'm wearing is Céline. But what can I say? It happens to be my favorite cozy top!"*

"The photographer Emma Summerton gave me this book about ribbons [below] *as a gift, because she knows they're an obsession of mine. At every shoot, I always have a table full of them, even if I don't use any."*



JUMP AROUND

For *W*'s glamorous globe-trotter, Giovanna Battaglia, it's a fab, fab world.

COLLAGE: TIM HOUT; ALL IMAGES: COURTESY OF GIOVANNA BATTAGLIA

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"Ever since travel restrictions were eased, I've had my sights set on Cuba—and I'm not the only one. Given all the military-inspired pieces on the runways, it would seem that Che Guevara was the style icon of the season."





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HOT FOR HAVANA

W'S FASHION MARKET AND ACCESSORIES DIRECTOR, *Rickie De Sole*, ROUNDS UP A FEW OF HER FAVORITE THINGS.



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1. Neil Barrett jacket; Paco Rabanne shirt and skirt; J.W. Anderson earrings; Céline shoes. 2. J.W. Anderson dress. 3. Saint Laurent by Hedi Slimane jacket. 4. Gianvito Rossi booties. 5. Chloé bag. 6. Rolex watch. 7. Tibi skirt. 8. Jack Vartanian earrings. 9. Solid & Striped shirt. 10. Leica camera. 11. A snap of Havana today. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Photograph by HUGH LIPPE
Styled by ALEX HARRINGTON

HAIR BY DENNIS DEVOY AT ART DEPARTMENT; MAKEUP BY CYNDLE KOMAROVSKI FOR CHANEL AT HONEY ARTISTS; MANICURE BY AMI VEGA FOR DIOR AT MAREK & ASSOCIATES; DIGITAL TECHNICIAN: SETH MOONEY; PHOTOGRAPHY ASSISTANTS: MICHAEL TESSIER, RYAN MICHAEL PETRUS; SET DESIGN ASSISTANT: JESSE GAWINSKE; 1, 3, 4, 5, 8, 9: TIM HOUT; STYLED BY JOHN OLSON; 6: COURTESY OF ROLEX; 11: COURTESY OF DIANE SOLWAY; 10: COURTESY OF LEICA; DE SOLE: PETER ASH LEE



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On the Verge

CRESSIDA BONAS

"I'm much more confident performing than I am in social situations," says Cressida Bonas, whose haute-bohemian wardrobe, artistic aspirations, and distaste for the feverish British tabloid machine positioned her as the anti–Kate Middleton during the two years she dated Prince Harry. The 26-year-old actress is the star of a short film for Mulberry's spring 2015 campaign and has a part in the upcoming period drama *Tulip Fever,* starring Cara Delevingne and Alicia Vikander.

As a child, Bonas, the daughter of 1960s It girl Lady Mary-Gaye Curzon, often made up stories to perform with her nine siblings. She went on to study contemporary dance at London's Trinity Laban Conservatoire of Music and Dance and has appeared onstage in London productions like *There's a Monster in the Lake* and *The Importance of Being Earnest.* But when she was introduced to Prince Harry by Princess Eugenie, in 2012, she took on her most trying role to date—that of a potential princess-to-be. There were multiple media reports of imminent marriage proposals that never materialized, but when the couple broke up last year, observers suggested that it was difficult, if not impossible, for a royal spouse to have an acting career. So it might not just be coincidence that, with the relationship behind her, Bonas has a promising future. And yet, she still worries that producers might want to exploit her celebrity status. "I do have to be careful," she admits. "But I have good intuition and great friends. They wouldn't let me make such mistakes." FAN ZHONG

Balmain dress; ring from Doyle & Doyle, New York; stylist's own belt. Beauty note: Hair texture looks naturally ruffled with Bumble and bumble Surf Infusion Spray. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Photograph by DRIU & TIAGO
Styled by AZZA YOUSIF

HAIR: BY CHI WONG AT JULIAN WATSON AGENCY; MAKEUP BY LAUREN PARSONS AT PREMIER HAIR AND MAKE-UP; DIGITAL TECHNICIAN: DIMITRI RAMAZANKHANI; PHOTOGRAPHY ASSISTANT: JAMES DONOVAN; FASHION ASSISTANT: GIOVANNI BEDA



Charlotte Chesnais (left), 2015; pieces from her debut jewelry collection.

CIRCLES OF INFLUENCE

Having designed jewelry for a number of big houses, Charlotte Chesnais is branching out on her own.

IF YOU FOUND YOURSELF ON THE ENDLESS WAIT LIST FOR THE set of five golden rings from Nicolas Ghesquière's final collection for Balenciaga, you are already a fan of Charlotte Chesnais's work. The 30-year-old Parisian designer, who holds a degree from the renowned school Studio Berçot, spent nearly a decade at the French house, overseeing the archive-inspired Edition line before starting up its jewelry collection in 2009. "Nicolas wanted some pieces for his Les Parisiennes collection, and there was no one at the time doing jewelry in the atelier," Chesnais recalls. She left Balenciaga just after Ghesquière did—"I had lost my master," she explains—but not before debuting the bow bracelets that have since become an Alexander Wang signature. Now, having spent the past two years freelancing for a slew of other brands—including Kenzo, Maiyet, and Paco Rabanne, where she designs the covetable chain mail bags—Chesnais has set out on her own. "It's not like anything I've done before," she says of her eponymous jewelry line. "It's really me." Inspired by the sculptural work of Constantin Brancusi and Alberto Giacometti, the collection is composed of undulating metal pieces that spiral around the body: Cuffs coil up the hand; circular earrings orbit the lobes. "Each one is a beautiful object—even just sitting on a table," she says. "That's my interpretation of timeless." KARIN NELSON

Beauty Insider

EILEEN HARCOURT



THE NEW YORK AESTHETICIAN Eileen Harcourt spends her days hopping from TriBeCa lofts to Upper East Side penthouses to Hamptons manses, treating a roster of VIP clients that includes Adriana Lima, Lauren Hutton, and Daphne Guinness. A fashion-world favorite, she can often be spotted prepping skin backstage at runway shows and treating models on set for the photographer Steven Klein. She also sees clients at her Upper West Side studio, where, happily, mere mortals are welcome. (*eharcourts.com*) KATIE BECKER

HOW DID YOU START IN SKINCARE?
"I was an Avon lady at 13, and my father manufactured makeup pigments, so I sort of grew up in a lab. After focusing on fashion in college, I was the first American to study under Jacques Courtin-Clarins, the founder of Clarins, in Paris."

WHAT'S YOUR SIGNATURE?
"My ultimate goal is to achieve such great skin that my clients don't have to wear makeup. I haul my Intraceuticals Oxygen machine with me to appointments."

HOW DO YOU DEFINE GOOD SKIN?
"I think of skin as fabric. Some skin is like linen; bad skin is like bouclé; and healthy skin should really be like a duchesse satin—glowing and smooth."

HOW DO YOU SUGGEST CLIENTS TREAT THEIR SKIN ON A FLIGHT?
"I love the Patchology eye gels and face sheets, Cult 51 night cream, and my E Harcourts Liquid Gold. Eau Thermale Avène Thermal Spring Water spritz is a must. And drink lots of coconut water!"

Postcard Perfect

Inès de la Fressange loves to reminisce about her travels: the trip to Zanzibar when, "like Robinson Crusoe," she devoured a shark that had recently been pulled ashore; the visit to the Maharaja of Jaipur's country house—a "castle in the desert," where the bathtubs had to be filled using buckets. "It was like the 1930s!" As the brand ambassador for Roger Vivier, the style icon has channeled her wanderlust into an array of Miss Viv' bags. The beads on the Nippon-nimayu recall cherry trees in Japan; the sequins on the Swinging London echo the city's vibrancy. "I haven't been to Santa Fe," she says of the Mademoiselle de la Frange, a fringed favorite (*right*). "But in my mind, it's full of rich artists and eccentrics." K.N.



De la Fressange in Pondicherry, India, 2014.

CHESNAIS: PORTRAIT BY SONIA SIEFF; HAIR AND MAKEUP BY CAROLINE BUFALINI AT BACKSTAGE AGENCY FRANCE; EARRING AND BRACELETS: COURTESY OF CHARLOTTE CHESNAIS; POSTCARD PERFECT, FROM LEFT: COURTESY OF INÈS DE LA FRESSANGE; JOSEPHINE SCHIELE; HARCOURT: BIEL PARKLEE

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Nisaa is wearing Smog Eyesh[illegible] Half Baked Eyeshadow, Perversion 24/7 Glide-On Eye Pencil, Perversion Mascara and [illegible] Sweet Revolution High-Color Lipgloss.

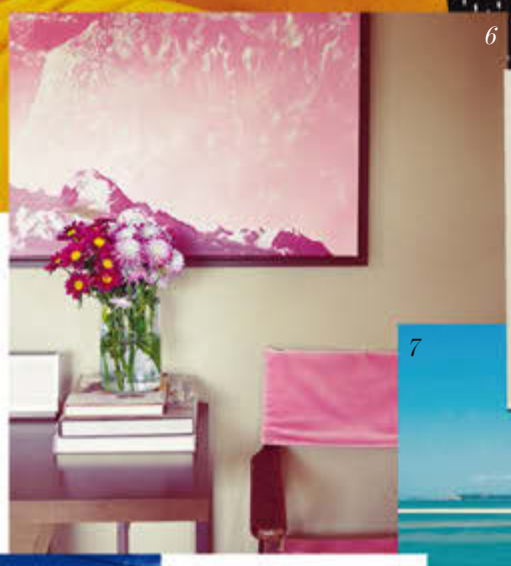








1. Flohr at home in London, beside Anne Collier's *Woman With a Camera (Postcard, The Chieftain's Daughter),* 2014. 2. A VistaJet aircraft tail featuring a 2010 collaboration with L.A. street artist Retna. 3. Inside a VistaJet Global 6000, with duck-down duvets, cashmere blankets, and custom mattresses. 4. The jet production facility. 5. An assemblage of objects on Flohr's étagère.

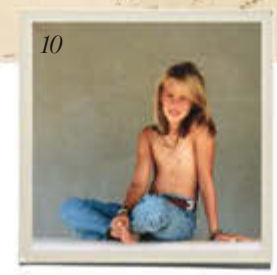








6. Flohr's dining room, with an antique chair she reupholstered in pink velvet. 7. At her Kisawa tourism and environmental project on Benguerra Island, in Mozambique, 2014. 8. Flohr's mother, Katharina Flohr, 2000. 9. A colorful street scene in Maputo, Mozambique's capital. 10. Flohr, in Provence, France, 1996.



FLYING HIGH

Whether working for her family's aviation business, building an ecohotel off the coast of Africa, or surfing the Pacific, Nina Flohr epitomizes jetset cool. *Daisy Garnett* charts her course.

On the Runway

Nina Flohr leads a life that even the most seasoned traveler would envy. The 28-year-old Swiss-born, British- and American-educated creative director of VistaJet, the über-chic private aviation company that her father, Thomas Flohr, founded in 2004, divides her time between London, her home base; California, where she works and surfs; and the island of Benguerra, off the coast of Mozambique, where she is building Kisawa, a hotel and environmental conservation center. "You only have to look inside my wardrobe to see that I have three lives," Flohr says. At home, she mixes Chanel and Giambattista Valli with vintage pieces. For weekends in Los Angeles, it's all about "beanies and big sunglasses." And for work in the male-dominated aviation industry, Flohr claims she dresses "like a man: flats or boots with trousers, and my hair is up." Never mind that those trousers might just be leather Proenza Schouler and the flats patent Miu Miu. Style, after all, has always been part of Flohr's life. Her mother, Katharina, was the founding fashion director of both Russian and Greek *Vogue*, and later was the managing and creative director of Fabergé.

HAIR BY KEN O'ROURKE AT STREETERS; MAKEUP BY KIM BROWN AT PREMIER HAIR AND MAKE-UP; DIGITAL TECHNICIAN: ADAM GOODISON; PHOTOGRAPHY ASSISTANT: DAVID WOOD; FLOHR WEARS GIVENCHY BY RICCARDO TISCI SHIRT AND TROUSERS; HER OWN NECKLACE AND RING; 6, 7, 9, 10: COURTESY OF NINA FLOHR; 2, 3, 4: COURTESY OF VISTAJET; 8: COURTESY OF VALERY KATSUBA

Photographs by DAVID BURTON *Styled by* GIANLUCA LONGO



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11. Flohr's home office. 12. A favorite look from Chanel for fall. 13. A fall 2015 Giambattista Valli look. 14. A 1930s Art Deco cart in the entryway of Flohr's apartment, with a vase she hand-carried from Italy. 15. Her mantel, with a Ghanaian stick figure. 16. Relaxing at home. 17. Flohr surfing in California, 2014.

London Calling

Flohr's Notting Hill flat is a testament to her far-flung forays. Though it's decorated in traditional English style—the velvet sofa in the sitting room is in a Nancy Lancaster–esque yellow, and there are exquisite prints and textiles by Bennison Fabrics, Robert Kime, and Cole & Son—the furnishings are punctuated with eclectic objects from all over the globe. (Among Flohr's favorites: a silver Bolivian headpiece she found in Buenos Aires, a collection of Ghanaian stick figures, and an African warrior necklace.) Flohr uses her globetrotter connections to make her mark not just at home but on VistaJet too. "We partner with the best restaurants—Nobu, for example, and Cecconi's—rather than using airport catering," she says. "And we want to provide the ultimate sleep onboard." Mattresses, duck-down duvets, eye masks, and pajamas are meticulously sourced; linen is bespoke and made in Italy; toiletries come from California. "The soap-and-skincare line is organic and raw, to the point that you could eat it," Flohr quips.





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18. Benguerra Island, where she is developing her construction project. 19. While visiting a friend on the Zambezi River in 2014, Flohr awoke to find an elephant tapping on her tent. 20. With her friend Noor Fares, Rio de Janeiro, 2014. 21. The inauguration of the Kisawa project on Benguerra Island, 2014. 22. For the inauguration, Flohr was joined by kings and chiefs from local tribal communities.

12, 13: VICTOR VIRGILE/GAMMA-RAPHO/GETTY IMAGES; 17, 18, 19, 20, 21, 22: COURTESY OF NINA FLOHR; 16: FLOHR WEARS ALEXANDER MCQUEEN DRESS; AURELIE BIDERMANN CUFF; PIERRE HARDY PUMPS. FOR STORES, PRICES, AND MORE, GO TO WMAG.COM/ WHERE-TO-BUY-JUNE-2015

Feel the Heat

"I love the extremes of what I do—the juxtaposition of high-end private aviation with working on the ground in sub-Saharan Africa, where you might find me putting wooden pylons into the sand," Flohr says. "I find that very liberating." She first went to Mozambique on vacation, and kept going back to explore more of the region. "I realized that most of the country is being developed for oil and gas but that something amazing could be done by combining tourism with environmental concerns. I adore Africa and felt a real calling to do something on the ground there." Still, it's work, so does she have a uniform? "Absolutely," she says, laughing. "Lots of bright colors and no white, ever—the local women don't wear it. Vintage 501s, silk shirts from Topshop and Equipment, African jewelry, big panama hats, and either Converse sneakers or riding boots to protect me from mosquitos and malaria." Flohr sums it up this way: "I appreciate beautiful clothes, but I don't let them get in the way. One shouldn't make these things too complicated." ◆





From far left: Vanessa Seward, seated, with two models, in looks from her debut fall 2015 collection; a model wearing Seward's designs.

Doing It for Herself

After years of designing for Azzaro and A.P.C., Vanessa Seward is coming into her own. *By Alexandra Marshall*

THOUGH THERE ARE AS MANY WAYS OF BEING A WOMAN DESIGNER as there are women designing, the best of them have one thing in common. In the case of Phoebe Philo, Clare Waight Keller, Isabel Marant, or now, Vanessa Seward, who launched her namesake label during Paris Fashion Week in March, there's a synergy between the clothes they make and the life they live. The output of this group—many working mothers among them—is informed by a sense of allure, practicality, even dignity. "No woman wants to be a fashion victim or too much of a bohemian or a rock chick or whatever tribe," says Seward, herself stylishly neutral in an A.P.C. denim jumpsuit and a pair of black patent mary janes of her own design. "As a woman designer, I think I can hit the sweet spot of what a real woman wants to look like. You tell the story you want to tell; you don't want to have it written all over your clothes."

Seward's 95-piece 1970s-tinged collection of shirtwaist silk dresses, soft tweeds, high-waisted jeans, and the world's most versatile stack-heeled boots is backed by A.P.C. founder Jean Touitou, for whom Seward has, for the past three years, produced a capsule collection. Similar themes come up in both: The clothes are ladylike but flirty, casual but pulled together. The difference with Seward's new line is that it comprises a full, versatile wardrobe suited for workday or weekend, with prices starting at $235. There will be two stores opening in Paris, and the clothes will be sold on Net-a-Porter and at Paris's Le Bon Marché and Maria Luisa, starting in July.

It took becoming a mother for Seward to conceive a collection this grounded. She wasn't always such a sensible dresser: She recalls that during the nine years she worked for Karl Lagerfeld at Chanel, she "took taxis to work and wore heels and cocktail dresses every day." Then came two years under Tom Ford in the accessories department at Yves Saint Laurent. "I had no idea how to dress casually," she says, grimacing. In 2002, Seward became the No. 2 at Loris Azzaro, a 1970s eveningwear powerhouse that had gotten "a tad dusty," she says. When its namesake founder died of cancer a year later, Seward took over the top job, her insouciant, retro-ish cocktail dresses already a hit with influencers like Carine Roitfeld, then the editor in chief of *Vogue* Paris. Living with the record producer Bertrand Burgalat in a rambling 17th-arrondissement apartment, Seward was pushed by Azzaro's owners to take a more public role as the face of the brand, but that proved a challenge for the designer, who is quite shy. Following the birth of her daughter, in 2010, she admits to having "a bit of a midlife crisis." She left Azzaro, and soon Touitou and his wife, Judith, came calling. For the first time in her career, Seward wore flats to work—and found that she really liked it.

That's not to say, of course, that Seward eschews sexy glamour—in fact, it's part of her DNA. She grew up in London, where her father, an Argentine diplomat, was posted, and where her mother became known as something of an outré fashion plate. "She would wear tweed capes and really high-heeled boots to go to the country—great-looking, if a bit useless," recalls Seward with a laugh. "Compared to her, I sometimes feel like the daughter in *Absolutely Fabulous*. But clearly I have a bit of her in me." ◆

HAIR BY SHUKO SUMIDA AT WALTER SCHUPFER MANAGEMENT; MAKEUP BY MICKAEL NOISELET AT CALLISTE; MODELS: MARIE PIOVESAN AT VIVA MODEL MANAGEMENT PARIS, KIKI WILLEMS AT IMG MODELS; PROP STYLIST: DAPHNÉE LANTERNIER; FROM LEFT: MODEL WEARS VANESSA SEWARD DRESS; PRIM BY MICHELLE ELIE RING; AURELIE BIDERMANN BRACELET; WOLFORD TIGHTS; GIANVITO ROSSI SANDALS. MODEL WEARS VANESSA SEWARD JACKET, PULLOVER, AND SKIRT; ELIE TOP NECKLACE; WOLFORD TIGHTS; GIANVITO ROSSI SANDALS. SEWARD WEARS VANESSA SEWARD SHIRT, SKIRT, NECKLACE, AND BOOTS; AURELIE BIDERMANN CUFF; WOLFORD TIGHTS. MODEL WEARS VANESSA SEWARD JUMPSUIT, BLOUSE, BELT, AND BOOTS. FOR STORES, PRICES, AND MORE, GO TO WMAG.COM/WHERE-TO-BUY-JUNE-2015

Photographs by HUGUES LAURENT *Styled by* OMAIMA SALEM





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This page, clockwise, from far left: Eileen Gray, 1926; Gray's 1926 Bibendum chair; E.1027, 2010; Gray's Wendingen rug; a still from *The Price of Desire,* 2015; Gray's St. Tropez rug; detail of E.1027, 2010.



THE ARCHITECT OF DESIRE

Eileen Gray designed and built a house for love—and lived to suffer the consequences. *Stacie Stukin* reports.

IN 1926, EILEEN GRAY ENCAMPED ON A BLUFF OVERLOOKING THE Bay of Monaco in the small French village of Roquebrune-Cap-Martin. There, over the next few years, she would work alongside a team of masons to construct a house she had designed as a gift for Jean Badovici, the editor of the influential magazine *L'Architecture Vivante*, and also her lover. She called the house E.1027: "E" for Eileen, "10" for the tenth letter of the alphabet, "J" for Jean, "2" for Badovici, and "7" for Gray. And upon its completion in 1929, it would be acknowledged as one of the finest and earliest examples of modern residential architecture.

Gray, who died in 1976, at 98, is known mostly as a furniture designer. She was an early proponent of tubular steel, which she manipulated into sensual functionalist pieces, like her adjustable glass-topped E.1027 bedside table (specifically made for the house) and the Non Conformist chair, with one arm upholstered and the other metal. Her lacquered Brick screens are still in demand, and her Dragons armchair from 1917 to 1919 sold for a record-breaking $28.3 million at the Yves Saint Laurent and Pierre Bergé estate auction at Christies in 2009. But while that sale may have reinforced Gray's reputation as a decorative artist, her place in the canon of modern architecture remains murky at best.

She is not without her champions. In the past few years, there has been a flurry of interest in Gray and her work: *Gray Matters*, a documentary about her life, was released last fall; Jennifer Goff's biography, *Eileen Gray: Her Work and Her World*, came out in the United States in January; and next year, a major Eileen Gray retrospective will travel from Le Centre Pompidou, in Paris, to the Bard Graduate Center, in New York. Then there's the Irish director Mary McGuckian's soon-to-be-released feature film, *The Price of Desire*, which focuses on the often jealous triangle between Gray, Badovici, and her sometime mentor Le Corbusier. But perhaps most thrilling, this month, for the first time ever, E.1027 is open to the public, by appointment. As Cloé Pitiot, who curated the Centre Pompidou retrospective, notes in *Gray Matters:* "If one can say Le Corbusier is one of the fathers of modernity, then one can say Eileen Gray is one of the mothers of modernity."

Gray was born in 1878 in County Wexford, in Southeast Ireland. At 22, she enrolled in the Slade School of Fine Art in London, where she studied painting and drawing, and she learned the fundamentals of lacquering from the owner of a repair shop in Soho. In 1906 she moved to Paris, where she began a fruitful collaboration with the Japanese lacquer master Seizo Sugawara and opened a carpet workshop with the British weaver Evelyn Wyld. By the time she met Badovici, around 1920, Gray was a woman of independent means who had a glamorous career as an

GRAY: BERENICE ABBOTT/GETTY IMAGES; E.1027: MANUEL BOUGOT (2); CHAIR AND RUGS: SHIRA KLASMER/ARAM DESIGNS LTD; *THE PRICE OF DESIRE*: JULIAN LENNON, 2014



This page, clockwise, from far left: A dilapidated E.1027, 1998; Le Corbusier at E.1027, in front of one of his murals; Gray's Brick Screen, designed between 1922 and 1925; Gray, at home in Paris, with the E.1027 table, 1927.

Le Corbusier was stupefied by what a 50-year-old woman, a self-taught architect, achieved with grace and aplomb.

interior designer; a popular gallery, Jean Désert, on the Rue du Faubourg Saint-Honoré; and a roster of chic clients, including the Rothschilds and Elsa Schiaparelli.

Architecture was not a profession that welcomed women into its male-dominated ranks, but Gray, with the encouragement of Badovici, would become an integral part of the emerging modernist movement. Already in her late 40s, she taught herself drafting by studying the plans of Adolf Loos, Gerrit Rietveld, and Le Corbusier—whom she particularly admired even as she disagreed with his philosophy that "the house is a machine for living." In his biography *Eileen Gray: Architect/Designer*, Peter Adam quotes Gray as writing: "A house is not a machine to live in. It is the shell of man, his extension, his release, his spiritual emanation. Not only its visual harmony but its organization as a whole, the whole work combined together, make it human in the most profound sense."

E.1027 was the house that gave Gray a chance to explore that human approach—and where she and Badovici, and friends like Le Corbusier, the painter Fernand Léger, and the furniture designer Charlotte Perriand spent summers drinking and sunning on the rooftop terrace. E.1027 established Gray's preference for built-ins and hidden storage and showcased iconic pieces like the Bibendum chair and the adjustable side table that allowed one to eat in bed without fear of crumbs.

When the house was published in *L'Architecture Vivante*, it was attributed to both Badovici and Gray, but historians argue over Badovici's contribution. He may have been an architect and an influential critic, but, according to Caroline Constant, professor emerita of architecture at the University of Michigan, he lacked architectural talent and was desperate to be part of the avant-garde about which he wrote. Gray's success, not to mention her financial resources, provided Badovici the legitimacy he craved. But the relationship eventually soured, due to Badovici's alcoholism and philandering, and Gray left him and E.1027 behind. She set about building a new house in nearby Menton. She called it Tempe à Pailla.

As if to put his own stamp on E.1027, Badovici invited Le Corbusier to paint colorful, sexually explicit murals on the walls (which the architect famously executed in the nude). "This was a case where the master was outshone by his student," says Goff, a curator at the National Museum of Ireland, of Le Corbusier. "He was stupefied by what a 50-year-old woman, a self-taught architect, achieved with aplomb and grace."

"HAVE YOU GONE TO THE GRAY SIDE?" MARCO ANTONIO ORSINI, THE director of *Gray Matters*, asks me, half-joking. "People become so fixated by Eileen Gray that they become a bit crazy. They need to learn every detail they can about her life." This is not easy, however. An elegant woman who wore Poiret and was photographed by Berenice Abbott, Gray was extremely private. She destroyed much of her personal correspondence and urged others to do the same. Still, Orsini's interest was piqued by his friend Mary McGuckian, who, like Gray, is an Irishwoman who has spent a lot of time in France. Orsini watched McGuckian scrupulously research *The Price of Desire*, and when she urged him to make a documentary as a companion piece to her film—and offered to help produce it—he agreed.

McGuckian's infectious enthusiasm is apparent when I visit her in Villefranche-sur-Mer, a village a short train ride from E.1027. She speaks quickly, easily citing facts from Gray's life, but when she recounts the first time she saw E.1027, her speech slows. "You cannot believe it when you see it," she says. "Never mind it was built by three masons and one woman—it defines true modernism, yet with softness. It has curves, layers, it doesn't distinguish between the interior and the exterior, and while it's small, it just flows, all with these incredible details."

McGuckian acknowledges that there is no way of knowing how Gray really felt about being denied credit for E.1027 (thanks to the murals, some even came to believe that Le Corbusier had designed it). As Zeev Aram, whose London-based company Aram Designs owns the worldwide rights to Gray's designs and worked closely with her to put her modern furniture into production, says: "By nature she was modest, quiet. I think she was disappointed with the situation between Badovici and Le Corbusier, but she didn't have sharp elbows. A modest person needs a champion to gently push and promote her." McGuckian, for one, became so obsessed with Gray and the dilapidated state of E.1027 that, she says, "*The Price of Desire* became more than a movie; it became a movement." Against all odds, McGuckian was able to shoot inside E.1027 and re-create it as Gray had envisioned.

The house has its own tragic history—occupied by Germans and riddled with bullets during World War II; the site of a murder in 1996; and, at times, home to squatters. It was finally designated a historic monument in 2000. Michael Likierman, the president of the public association that manages the property, told McGuckian no one would grant her permission to shoot there, especially since the restoration, then mired in controversy, had come to a standstill. "Mary was a catalyst," Likierman says. "She got things done that no one else could." With her production designers, two female architects, she negotiated a deal to shoot on-site, with the agreement that the production budget would pay for the restoration work and leave behind the Gray furniture provided for the film by Aram Designs.

The debate about what to do with the murals, however, is ongoing. The irony, observes Constant, is that "most people know the house because of the murals; and during his life, Le Corbusier worked very hard to preserve the house because of them." But Le Corbusier also admired E.1027. He returned there often and even wrote to Gray in 1938: "I would be delighted to relate to you how much those few days spent in your house have made me appreciate that rare spirit that dictates all of its organization, both inside and outside, and has given modern furniture and equipment a form that is so dignified, so charming and so full of wit." Eventually Le Corbusier built his own Cabanon, a simple log cabin, directly behind E.1027. When he drowned while swimming in the sea in 1965, Gray's house may very well have been the last thing he saw before he died. ◆

DILAPIDATED E.1027: DANIEL RYAN/THE UNIVERSITY OF SYDNEY; LE CORBUSIER: © FLC/ADAGP, PARIS/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK 2015; SCREEN: NADIA MACKENZIE/ARCAID/CORBIS; GRAY WITH THE E.1027 TABLE: COURTESY OF THE NATIONAL MUSEUM OF IRELAND

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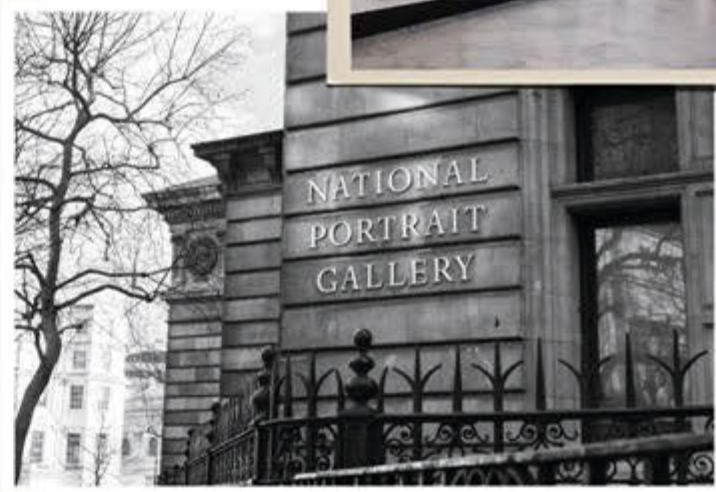
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Clockwise, from left: Nicholas Cullinan, London, 2015; a hall in the National Portrait Gallery, London; the exterior of the museum.

The Big Picture

Nicholas Cullinan brings his eye for the cutting edge to London's National Portrait Gallery. *By Andrew Russeth*

While at London's National Portrait Gallery last fall to be interviewed for the post of director, Nicholas Cullinan went in search of what he calls "probably my favorite wall text of all time." He had first glimpsed it 14 years earlier, during a graduate student stint as a visitor-services assistant at the gallery. The label, which hangs next to a painting from around 1730 of the Duchess of Queensberry, describes her as a famous beauty. And, Cullinan adds, "the final line reads, 'She reputedly died from a surfeit of cherries.'" He was delighted to discover the portrait and label still in place. Now that he has assumed the gallery's top job, making him the second-youngest director in its 159-year history, it is unlikely to disappear anytime soon.

"I would have never thought a year ago that I would be in this situation," Cullinan, 37, said one afternoon in March, sitting in the Balcony Lounge at the Metropolitan Museum of Art in New York, where for the past two years he served as a curator of modern and contemporary art. He was soon to head off on holiday to Tulum, Mexico, before taking up his duties in London, and was still working on the Met's plans for shows at the Met Breuer, the museum's new outpost in the former Whitney building, to open in 2016. "I thought I would be at the Met for about five years," he said. "But this job was just too special to turn down."

Born in Connecticut and raised in Yorkshire, England, Cullinan speaks with a British accent and boyish excitement, his youthful face accentuated by his curly reddish-brown hair. He already exuded the easy confidence of a museum director, dressed in a dark blue suit (he favors Savile Row's Gieves & Hawkes), a white shirt and red tie, black shoes, and cuff links from the Met's gift shop. "It's quite tatty and English," he said of his style, with a touch of self-deprecation ("tatty" it is not). "Until recently, almost everything I had was secondhand. I wear everything until it falls apart."

For someone who has navigated the international contemporary art circuit in a masterly way for years, helming a national museum full of portraits dating back to the 16th century will indeed be a change of pace. "It slightly takes me out of the art world," said Cullinan, the subject, as it happens, of a recent portrait by Elizabeth Peyton, who asked him to sit for her. "The focus of the institution is a little different—it's more engaged with culture, history, and society, and that really appeals."

No one seems to be surprised by his quick ascent. "He was a curator with a career trajectory that was evident from the beginning," says Sheena Wagstaff, the chairman of his department at the Met, who hired him as assistant curator when she was chief curator of Tate Modern in London and later brought him to New York. She remembers his gift for puns in his first interview but says that "his scholarship and his mixture of gravitas and humor" were the traits that won him the job.

INTERIOR: COURTESY OF THE NATIONAL PORTRAIT GALLERY, LONDON; EXTERIOR: NANDO MACHADO/ALAMY. *BLUE NUDE (II)*: SUCCESSION HENRI MATISSE/DACS 2018; *CATHERINE DOUGLAS (NEE HYDE), DUCHESS OF QUEENSBERRY*: CHARLES JERVAS/NATIONAL PORTRAIT GALLERY, LONDON; CASTETS, DE PURY, AND CULLINAN: ZACH HYMAN/BFANYC.COM; *FILM*: OLI SCARFF/GETTY IMAGES; *PROVENANCE*: EILEEN TRAVELL/COURTESY OF THE METROPOLITAN MUSEUM OF ART: BRITO: COURTESY OF LIANNA TARANTIN; CLUTCHES: TIM HOUT

Portrait by DAVID BURTON









Clockwise, from far left: Included in the Henri Matisse show, *Blue Nude (II),* 1952; Charles Jervas's portrait of Catherine Douglas, the Duchess of Queensberry, 1730, at the National Portrait Gallery; Simon Castets, Michaela de Pury, and Cullinan, New York, 2014; two other key artworks for Cullinan: *Film,* a projection by Tacita Dean, at Tate Modern, 2011; and, bottom, a still from Amie Siegel's *Provenance,* 2013, at the Met, New York.

His friend the artist T.J. Wilcox calls Cullinan "simultaneously wise, silly, and charming."

Cullinan worked with Wagstaff at Tate Modern from 2007 to 2015, and he garnered attention by leaping nimbly across time periods and geographic regions. "I think you should always do something a little bit different from what everyone else is doing," he told me. To that end, he developed, alongside the Tate's director, Nicholas Serota, a show with the American painter Cy Twombly; ventured through Eastern Europe to acquire art; co-curated an exhibition of Henri Matisse's cutouts (the most popular show in the museum's history); and organized the English artist Tacita Dean's 2011 installation in the museum's Turbine Hall. At the Met, Cullinan maintained his catholic tastes, helping the museum acquire work by self-taught African-American artists as well as bracingly contemporary pieces, like Amie Siegel's 2013 film *Provenance*, which he first saw at a gallery near his East Village apartment. "I was riveted," he remembered. "I sat on the floor and didn't move."

Cullinan was anticipating all of the things he would miss about New York, like weekly meals at his neighborhood spot, Dieci ("It's Italian-Japanese fusion"), and the last of his three guinea pigs, Margo, whom the Frick Collection's chief curator, Xavier Salomon, adopted. (Blanche and Mildred—they were all named after characters in Bette Davis films—died following the voyage to the States.) Guinea pigs? "They have a lot of personality for a small animal and are rather winning creatures," he said. "It's pretty much the only pet I have time to look after properly." His friend the artist T.J. Wilcox calls Cullinan "simultaneously wise, silly, and charming." "It's funny that he's writing these very serious texts and then goes home to feed his rodents."

When I caught up with Cullinan again, in early April, he'd moved into his new home in London and was in the midst of unpacking 60-odd boxes of books. He was preparing a show for the Prada Foundation, which would help inaugurate its art space in Milan, in May, and also beginning to consider how he would rehang the Portrait Gallery's collection. "I want to think through what the function and significance of a portrait is, both then and now," he said, explaining that he was looking at the ways in which social media is reshaping how we relate to images. "Might this make a portrait gallery even more relevant?" Asked about his favorite works within it, Cullinan mentioned a black and white photograph by the British artist Gillian Wearing of the human rights activist Shami Chakrabarti holding a wax mask of her own face. It's a chilling, slyly funny image. "It is not just a happy marriage of a great artist with a fascinating sitter," Cullinan said. "But it is also very astute about the possible gap between a person and her persona." ◆



CURATIVE LICENSE

Maria Brito marries fashion and art with a new collection of accessories.



By Maria Brito's estimation, 80 percent of art-fashion collaborations are complete disasters. "Either they're unaffordable or they're stickers on T-shirts," spouts the Venezuelan art adviser and interior designer, whose latest project—a line of accessories created with an ever changing selection of artists—steers clear of both. Her "group show," as she refers to the collection, consists of acrylic clutches and silk scarves featuring the art of Katherine Bernhardt, Natalie Frank, and Trudy Benson. "They're all New York–based painters with a passion for color and life," says Brito, who spent time researching materials and museum-quality printers to ensure faithful reproductions of their work. Available in the United States at Kirna Zabête, the scarves, which cost $225, and bags, around $900, each bear the signature of the artist. "It's really like you're wearing an objet d'art." KARIN NELSON



From top: Brito, at her home in New York, 2014; clutches (clockwise, from above, right) by Katherine Bernhardt, Natalie Frank, and Trudy Benson.



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Trunk Show

Nothing says "luxury travel" like Louis Vuitton's fall cases, including (*from top*) a remake of a 1930s classic, a flashy carryall with a metallic surface, and a monogrammed Epi leather number in a subtle rose gold shade ("TG" stands for Tamy Glauser, the model who toted it down the runway). Of course, with trunks this truncated, you might want to pack light.

For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Photograph by BENJAMIN BOUCHET
Styled by CLAUDIA MATA



PLAY TIME
"I was 4, and Viola [left] was 6—we were inseparable!"



1



2

3



4

The Girls
VERA AND VIOLA ARRIVABENE

The Look
PETAL PUSHERS

WHENEVER VERA AND VIOLA Arrivabene Valenti Gonzaga, who live in London, would visit their parents in Venice, English friends would beg them to bring back *furlane,* the velvet slippers gondoliers wear. Eventually, says Viola, 24, "I was like, 'Why don't we start our own line?'" Today, ViBi Venezia, their unisex, fashionably updated flats, are sold at boutiques in London and Milan, and the sisters are working on a website through which they plan to expand the line, with patterns, novel fabrics, and embroidery. Indeed, creativity was in the air in the 16th-century Palazzo Papadopoli, where the sisters grew up. Their father, Count Giberto, designs a line of Murano glassware, and their mother, Countess Bianca, is the deputy chairman for Christie's in Italy. Viola previously worked at *Love Magazine* and now does fashion PR. Meanwhile, Vera, 21, is finishing a degree in marketing and communications at the University of Westminster and plans to take a year off to focus on ViBi Venezia. And though the siblings refuse to share an apartment ("We would go crazy," Vera says), working together has been surprisingly smooth. "I can't do it alone," Viola says. "And who's better than your sister?" VANESSA LAWRENCE

From left: Vera wears Valentino dress; Church's shoes. Viola wears Valentino sweater and skirt; Jimmy Choo flats. Beauty note: Don't entrust a youthful complexion to garden-variety skincare. Use Eau Thermale Avène Mineral Ultra-Light Hydrating Sunscreen Lotion SPF 50. **1.** Oscar de la Renta dress. **2.** Dries Van Noten bag. **3.** Hemmerle ring. **4.** Tabitha Simmons sandals. **5.** Gucci bag. **6.** Prada Infusion D'Iris eau de parfum. **7.** ViBi Venezia slippers. **8.** Christopher Kane blouse. **9.** Adam Lippes pants. **10.** Irene Neuwirth bracelet. **11.** Chanel Rouge Allure Intense Long-Wear Lip Colour in Passion. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.



11

VERA'S BEAUTY MUST
"Chanel lipstick is the perfect pick-me-up for night."



10



9



8

VIOLA'S GO-TO SCENT
"I've worn the same Prada perfume forever. It's been so long, people recognize me for it."



6



7



5

Portrait by BILLAL TARIGHT
Styled by GIANLUCA LONGO
Edited by SAM MILNER

HAIR BY FEDERICO GHEZZI; MAKEUP BY TANIA GAUTAMA; PHOTOGRAPHY ASSISTANT: MATTHEW WALSH; FASHION ASSISTANT: LUNE KUIPERS; CHILDHOOD PHOTOGRAPH: COURTESY OF THE ARRIVABENES; 3, 6, 7, 11: COURTESY OF THE DESIGNERS; 1, 5, 8, 9: TIM HOUT, STYLED BY JOHN OLSON



A JOURNEY THROUGH TIME – WITH RIMOWA

The 1920s marked the beginning of modern air travel and the golden age of Hollywood. In 1919, Hugo Junkers presented the world's first all-metal commercial aircraft. It was made using the aircraft aluminum alloy discovered by Alfred Wilm in 1906. In 1950, RIMOWA presented its suitcase with the unmistakable grooved design made of the same material – at the time, it was the lightest suitcase in the world. RIMOWA was a real pioneer in the sector, starting the trend for lightweight luggage back then.

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Gilty Eyes

The bronzed visage may be a summer mainstay, but this season we're craving a more modern metallic: a rose gold eye set off by copper lashes. The makeup artist Ayami Nishimura, who created the look here, used Lancôme Ombre Hypnôse Stylo Cream Eyeshadow Stick in Corail Doré for the lids and Bronze Falaise to deepen the creases. The lashes received a gilding of Lancôme Grandiôse Mascara in Brun Mirifique, a shimmery brown. "Shiny and dewy eyes reflect the sunlight and make you look younger," Nishimura says. A perk as good as gold. KATIE BECKER

Apple watch. Beauty note: Hot summer days call for an ultralight hydrator like Lancôme Énergie de Vie Daily Lotion-in-Gel. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Photograph by DIEGO UCHITEL *Styled by* ANDREAS KOKKINO

HAIR BY SHIN ARIMA FOR SACHAJUAN AT FRANK REPS; MAKEUP BY AYAMI NISHIMURA FOR CHANEL; MANICURE BY ROSEANN SINGLETON FOR LANCOME AT ART DEPARTMENT; MODEL: SANNE VLOET AT NEW YORK MODEL MANAGEMENT; DIGITAL TECHNICIAN: HUGO ARTUR; PHOTOGRAPHY ASSISTANTS: BASIL FAUCHER, SEAN O'NEILL; FASHION ASSISTANT: DEVIN HERSHEY

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ON THE UPSWING

WHAT *W*'S BEAUTY DIRECTOR, *Jane Larkworthy*, IS HOOKED ON THIS MONTH.



COOL CUSTOMER

*I love everything about New York City—except the summer heat and humidity. Beyond avoiding the subway, here's how I cope with the swelter (*below, from left*):* ***Gucci*** *Bamboo (*$92, macys.com, available in July*): I'll wear this elegant, woodsy floral scent—and a pair of crisp white palazzo pants—to rooftop cocktails at the Gramercy Park Hotel.* ***Sulwhasoo*** *Perfecting Cushion SPF 50 (*$60, neimanmarcus.com*): This weightless foundation boasts major SPF.* ***Biologique Recherche*** *Reparation U.V. (*$119, biologique-recherche.com*): When an al fresco lunch runs long, this lotion does damage control.* ***Tom Ford*** *Eye and Cheek Compact in Pink Glow (*$105, tomford.com*): With its lovely spectrum of nudes, muted corals, and gold shimmer, this is the only summer compact I need.* ***Living Proof*** *No Frizz Humidity Shield (*$22, livingproof.com*): This spritz keeps my hair sleek and flyaway-free straight through August.* ***Strivectin*** *Repair & Protect Moisturizer SPF 30 (*$89, strivectin.com*): This hydrating collagen-boosting, antioxidant-packed lotion leaves zero greasy residue.*



THE CHEEKBONE WHISPERER

"You have to do this exercise at home every day," declares the facialist ***Kariné Kazarian*** *as she pinches my sagging visage back up where it belongs. "Skin has memory!" Kazarian (*below, treating me*), who trained under star aesthetician Aida Bicaj, recently set up shop in New York's Greenwich Village, where she's waking up complexions with microcurrents, masks, and that pinching, which she calls plastic facial massage. She ends each session by gliding a cotton wand dipped in liquid nitrogen over the face and neck. "It kills bacteria, increases circulation, and tones," she says. After two visits, my skin—according to a colleague—is "definitely more dewy." Pinch me!* (212.533.1010)



DIY DOYENNES

Women who own beauty companies tend to be obsessed with under-the-radar (read: kinda weird) at-home rituals. ***Urban Decay*** *cofounder Wende Zomnir tackles cellulite on her knees and upper thighs by applying a mix of coconut oil, sugar, and Peace & Calming essential oil from* ***Young Living*** *(*youngliving.com*) and massaging the area with Zoom Groom—a rubbery dog brush. "It's not exactly a gentle experience," she admits. "But it works!"* ***Caudalíe*** *skincare has a nourishing hand cream, but its cofounder Mathilde Thomas strengthens her nails with this concoction: argan oil, grapeseed oil, lemon juice, essential oils of lemon and geranium, and honey. She offers several recipes like this in her book,* The French Beauty Solution *(out in July). Unfortunately, a nice Bordeaux is not among the ingredients.*





JUST MY SIZE

If big hair salons leave you frazzled, ***Teddi Cranford****'s new place is for you. The former right hand to Guido Palau and go-to for cool girls like Jemima Kirke and Pamela Love, Cranford recently opened a lair with just two chairs in New York's East Village (*whiterosecollective.com*). "You're not walking into chaos," says Cranford (*left*). "And you can have a real conversation." Still, Cranford is thinking big, making the tiny salon available to visiting stylists and colorists, including* ***Kate Schlichter*** *and* ***Sera Sloane*** *(*above, from left*), who just debuted their own two-chair salon,* ***Lost Hills****, in Los Angeles's Silver Lake (*losthillsla.com*). The two stylists will return the favor, offering Cranford a space in which to tend to her West Coast fans. "We want our clients to feel free to go between the shops when they travel," Sloane says.*

LARKWORTHY: ROBERT MASSMAN; KAZARIAN: COURTESY OF KARINE KAZARIAN; LOST HILLS: BRANDON HARMAN; CRANFORD: BIEL PARKLEE; STILL LIFES: STUART TYSON

Illustration by STINA PERSSON

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GUY BOURDIN

LIFESTYLES OF THE RICH AND SHAMELESS

Today's zillionaires have taken living the good life to the next level. *Christa D'Souza* explores the new meaning of high maintenance.

AS TEMPTING AS IT IS TO PILLORY TODAY'S MEGA-RICH AND SUPER-famous for their jet fleets, umbrella butlers, and incessant demands, the truth is that throughout history there have always been those for whom the best wasn't quite good enough. "High maintenance," in other words, is not a new concept. Wallis Simpson, Duchess of Windsor perhaps takes the cake, at least as far as the 20th century is concerned. She not only had her hair done three times a day and her newspapers ironed but, at the height of World War II, sent an envoy to Nazi-occupied France to retrieve a green swimsuit she'd accidentally left behind. And then there was Prince Aly Khan, who in 1949 had the swimming pool of his villa Château de l'Horizon, in the South of France, filled with 200 gallons of eau de cologne for his wedding to Rita Hayworth. Frank Sinatra, meanwhile, forced his long suffering valet to hand wash his underwear, and ensure that his private plane was stocked at all times with a three-month supply of Campbell's Franks 'n' Beans. And, of course, one can't forget about Christina Onassis, who insisted on having her precious Diet Coke specially imported from the United State to Europe by private jet. (Only 100 at a time, to guarantee freshness.) The boat her daddy, Aristotle, named after her boasted an onyx and silver staircase, a marble mosaic pool that became a dance floor at the touch of a button, and barstools upholstered in whale foreskin. "Madam, you are sitting on the largest penis in the world!" Onassis père used to brag whenever a female visitor perched on one.

Scroll forward a half-century, and technology, to a certain extent, has democratized luxury—in the age of Uber, designer-fashion rental sites, and private chefs for hire by the hour, the merely affluent can "pass" in a manner that simply wasn't possible a generation ago. One result: The truly rich, in order to prove their mettle, have had to up the ante. The *Christina O* seems positively quaint in comparison to *Eclipse*, the yacht the Russian oligarch Roman Abramovich reportedly bought for $1.5 billion in 2010, with its two swimming pools, two helipads, mini-submarine, armor-plated master suite, and very own missile defense system. And that's practically a dinghy compared with the 390-foot *A*, designed by Philippe Starck and owned by Belarus billionaire Andrey Melnichenko. That boat, which looks like a cross between a drone and a seagull, costs a half-million dollars just to fuel up. Although there are no cetacean private parts on display, the walls of one suite are covered in iridescent white stingray, and the Michel Haillard chairs are upholstered in alligator skin and water buffalo hide.

For insight into how the high-maintenance set kept up appearances back in the day, there is no better guide than Princess Luciana Pignatelli's 1971 *The Beautiful People's Beauty Book*. Pignatelli happily admitted to cell implants, a nose job, an eye lift, and silicone injections, which were considered risky even then. Now, according to the French dermatologist Jean Louis Sebagh, the latest beauty craze is Silhouette Soft, a procedure, not

approved in the United States, that involves inserting a suture of polylactic acid (the material used to produce medical screws that dissolve in the body) just below the skin and then molding it by hand to lift the visage and stimulate the body's own production of collagen. Meanwhile, the London-based cosmetic doctor Michael Prager, who has a reputation for exquisite, impossible-to-tell work with Botox, commands close to $8,000 an hour. If you're especially persuasive, he will bring his needles to you, because whatever it takes to get you looking selfie-ready really must be done in the privacy of your own home, boat, or jet.

And God forbid you should ever appear "done." If luxury looks in any way labored, it doesn't count. "Someone might spend upwards of $1,500 to get me to do their hair," says the colorist Josh Wood, who has been flown around the world to work his magic on clients like Dasha Zhukova and Elle MacPherson. "But then they dry it themselves so it looks like it has been created in nature."Another trend he's noticed: "Some of my clients will drive over to pick me up and take me back to their house. But there is always someone else to actually park the car. I guess reversing is something one doesn't do."

For some billionaires, it's enough to be recognized as effortlessly gorgeous upon entering a room, but for others, only a footprint that can be seen from outer space will suffice. "International property collection" is the term that Sotheby's real estate uses to describe the minimum of five residences now needed to keep up with the Joneses. "There's the principal home, the historic property, the ski lodge, the beach house, and the ranch or safari enclosure," explains Remy Blumenfeld, the producer of the British TV series *Who'd Be a Billionaire?* Among the mega-rich, he says, discussing one's property is "a way of sniffing each other out. Only the moment you mention the fifth home do you see the look of relief."

Blumenfeld adds that, although there are many billionaires who require a "starchitect" to create their castle (case in point, Vladislav Doronin, co-owner of the Aman Resorts, who hired Zaha Hadid to build his $160 million *Jetsons*-esque dacha in Moscow), when it comes to the decorator, it doesn't matter if people don't recognize his name, because his only client is you. Five houses in need of constant updating (or refurbishment if there's a divorce) call for undivided attention, after all. It goes without saying that these prime bits of real estate also necessitate a fair amount of staff. If you're a billionaire in Chengdu, China, that means hiring a *Downton Abbey*–style personal butler to squeeze toothpaste onto your toothbrush, according to Sara Rahmani, whose London-based Bespoke Bureau provides specialist domestic staff worldwide. Rahmani has fielded many demands over the years, including finding a pair of nannies for a client's pet meerkats.

The newest thing in real estate, however, is owning an eco-retreat—splurging on an enormous landmass feels a lot more noble when











Clockwise, from near right: Whale-foreskin-covered stools on Aristotle Onassis's yacht, *Christina O;* cocktails on the yacht, Monaco, 1956; Vladislav Doronin's home in Moscow; Petra Eccelstone at home in Los Angeles, 2012, photographed for *W*'s March 2012 issue; a hallway on *Christina O;* the yacht in Monaco harbor, 1957.







STOOLS AND HALLWAY: MARK GREENBERG; DORONIN HOME: COURTESY OF ZAHA HADID ARCHITECTS; YACHT EXTERIOR AND COCKTAIL HOUR: EDWARD QUINN; ECCLESTONE: ROE ETHRIDGE



















Clockwise, from top far left: Andrey Melnichenko's yacht, designed by Philippe Starck; the pool at the Laucala Island resort, Fiji; a valet at the Paris home of the Duke and Duchess of Windsor, with the couple's pugs; Wallis Simpson, Duchess of Windsor, on a jaunt to Florida, 1956; the interior of Roman Abramovich's yacht; inside Frank Sinatra's plane, 1964; a suite on Melnichenko's yacht; Princess Luciana Pignatelli, at home in New York, 1977; Pignatelli's book on beauty, 1971.

you're using it for vertical farming. Take Laucala, Red Bull founder Dietrich Mateschitz's self-sustaining Fijian island, which has its own coconut plantation, pig farm, abattoir—and submarine. Or Segera Retreat, in Kenya, the luxury eco–game lodge of 50,000 protected acres owned by Jochen Zeitz, the chief sustainability officer of the French luxury conglomerate Kering. Instead of elaborate picnics of Pol Roger and caviar, meals are prepared in Wonderbags—eco-friendly, non-electric slow cookers designed to reduce firewood and charcoal consumption.

"The zeitgeist right now among people who've made it is to be seen as good citizens," says Ben Elliot, a nephew of the Duchess of Cornwall and the founder of the 15-year-old global concierge group Quintessentially, which satisfies requests like organizing an impromptu dinner on an iceberg. "There's a whole swath of new tycoons—thanks to Bill Gates, Paul Allen, and Steve Jobs—for whom it's philanthropy that plays to their massive egos." A case in point is the Summit Group, the Davos-like enterprise founded by the tech billionaire Elliott Bisnow to encourage business tycoons, philanthropists, and investors to collaborate and exchange ideas. To celebrate the purchase of Utah's Powder Mountain, the site of its $40 million headquarters, the company threw a housewarming glamping trip for 900 guests. The plan is to build a resort with ethical restaurants, eco-aware hotels, and no cars, where emerging tech billionaires can discuss how to change the world.

"The tech high-net-worth crowd is a whole new demographic," says Sophie Hackford, the director of Wired consulting, which brings corporate leaders together with experts like the chief futurist of the FBI. "They drive their own Teslas and fly their own planes to Burning Man, where they have a camp with a fully staffed kitchen, Wi-Fi, and air-conditioned sleeping accommodations. But they're still able to think of themselves as free spirits bumming around the hot desert, just like everybody else."

One couple requested that tigers in glass cages be hoisted onboard for guests to pose with.

But, of course, no matter how laid-back megabillionaires might appear to be, they're not like everybody else. Heiress Petra Ecclestone lives in a 56,500-square-foot mansion in L.A.'s Holmby Hills, with a 100-car garage; her 2011 wedding, which featured Château Pétrus at $6,000 a bottle and a performance by the Black Eyed Peas, cost her Formula One boss father, Bernie Ecclestone, somewhere in the region of $19 million. Her sister, Tamara, who lives in an $87 million mansion in London, recently organized a food tasting in preparation for her daughter's first birthday party.

"What has changed over the years is the time frame in which clients expect things to be done," says Henry Smith, the sales broker of the yacht company Cecil Wright. One couple, he remembers, decided to host last-minute cocktails on their boat and requested that tigers in glass cages be hoisted onboard for guests to pose with. Then there were the crudités and anchovy dip that Smith had flown in to the Maldives at a moment's notice from the Saint-Tropez beach club Cinquante-Cinq.

But why, when there are surely perfectly good carrots and cucumbers in the Maldives, and the environment is in such a perilous state? "I attribute it to the cult of personality," says Adam Phelps of the Cellar Society, the luxe catering company that organized Kate Moss and Jamie Hince's 2011 wedding in the English countryside. "People like to underscore their importance in the world. There's a designer client of ours, for example, who has a phobia of vinegar, so he will not have any in his food or anywhere near him. For a big dinner that we did for him at a museum not long ago, he decided he wanted the 'no vinegar zone' to extend to the six tables around him. It's his thing. He likes to be a pain about it. He wants to be the problem." Ol' Blue Eyes would be proud. ◆

MELNICHENKO YACHT: GUILLAUME PLISSON; POOL: COURTESY OF LAUCALA ISLAND RESORT; VALET WITH PUGS: HORST P. HORST; DUCHESS OF WINDSOR: MORGAN COLLECTION/GETTY IMAGES; ABRAMOVICH YACHT: COURTESY OF SUPERYACHT GUIDE; PLANE: COURTESY OF B22 DESIGN; YACHT INTERIOR: ANJA WITTICH; PIGNATELLI: SANTI VISALLI/GETTY IMAGES; BOOK: COURTESY OF MCCALL PUBLISHING CO.



9th SOPHIE'S VOICE

Sophie Auster was a freshman at Sarah Lawrence College, in New York, when she recorded her first album—a self-titled compilation of sexy, soulful songs inspired by the French surrealist poems that her father, the author Paul Auster, had translated into English early in his career. Conceived as a pet project, Sophie's record ended up being released on a French label, turning the Brooklyn native, whose mother is the novelist Siri Hustvedt, into a budding star by graduation day. It was then that her father offered some lasting advice. "He said, 'Make sure you write every day, and write as many songs as you can,'" recalls Auster, 27 (*left*). Her latest album, *Dogs and Men* (out June 9), is culled from the abundant material she has produced since then. The opening track, "Bad Manners," a spiteful torch song, was inspired by a recent relationship that went south. "A Dream About Jack" is a soaring folk track about her childhood dog and the strange visions she's had of him. "I'm influenced a lot by dreams," she says. "I tend to just rip off my subconscious." KARIN NELSON

5th

IN THE '80S, THE FASHION WORLD EXPANDED TO JAPAN AND TO—SURPRISE!—BELGIUM. THE STORY OF THE LEGENDARY ANTWERP SIX, AND THE GENERATIONS OF DESIGNERS THAT FOLLOWED, IS TOLD IN "THE BELGIANS," OPENING JUNE 5 (THROUGH SEPTEMBER 13) AT THE BOZAR CENTRE FOR FINE ARTS, IN BRUSSELS (*LEFT:* AN A.F. VANDEVORST FALL 2015 LOOK).

12th HOME BOYS

Manhattan's East Village is full of eccentrics, but the sight of six teenage boys with waist-length hair, in Ray-Bans and dark suits—as if Quentin Tarantino had recast *Reservoir Dogs*—could stop any local in her tracks. That's what happened to the director Crystal Moselle when, in 2010, she encountered the Angulo brothers (*below*). She tells their strange tale in her documentary ***The Wolfpack***, out June 12. Locked in a tenement apartment by the family's domineering patriarch and homeschooled by their mother, the boys were rarely allowed out; one year they never set foot on the streets at all. Their only escape was a 5,000-title movie collection, which included, of course, *Reservoir Dogs.* But one day, one of the brothers ventured out without permission, creating a fissure that has been widening ever since. There's a great opportunity here for a follow-up about the Angulos and their assimilation into the real world; perhaps they will make that movie themselves. FAN ZHONG





From left: Philippe Parreno's *8 June 1968,* 2009; and *Fade to Black,* 2013.

11th FIELD OF DREAMS

***Philippe Parreno**'s shows are never static—they're cinematic, choreographed events. The French artist, best known for his video portrait of the soccer star Zinedine Zidane, is converting New York's expansive Park Avenue Armory drill hall into a dark, dreamlike space where works will appear to bleed into one another. "The architecture will come from the movement of the people throughout the space," Parreno says of his largest ever American exhibition, which opens June 11 (through August 2), "going from one moment to another." More than two dozen light-up marquees, the sort you'd see on old-style Broadway theaters, will frame videos of ghosts, manga characters, and Marilyn Monroe—all backed by the pianist Mikhail Rudy, who'll be playing live throughout. Parreno will be around, too—every day. "I want to be able to change things, create new things," he says. "The show will become a studio, you know?"* JASON FARAGO



Solway Selects

ARTS AND CULTURE DIRECTOR DIANE SOLWAY'S MUST-READS FOR SUMMER

RARELY IS A VACATION COMPLETE without the perfect book, yet as these new releases attest, you needn't leave home to travel. With *Muse* (Knopf), **Jonathan Galassi**, the acclaimed poet, critic, and Farrar, Straus & Giroux publisher, steps out for the first time as a novelist—with a satire of the industry he helped shape. Look for plenty of veiled gossip: At the center of the tale is a publisher and the prodigious poetess he hopes to wrest from a rival upon meeting her at her Venetian palazzo. From the writer



Rebecca Makkai comes the inventive *Music for Wartime* (Viking), her first collection of short stories, many of them inspired by her paternal grandparents' political involvement in 1930s Hungary. In one, a young boy with a kind of sixth sense has visions of his Romanian father's hidden past during a music recital at their home. Surreal humor runs through **Milan Kundera**'s *The Festival of Insignificance* (Harper), the Czech author's first novel in 13 years. Best known for 1984's *The Unbearable Lightness of Being,* Kundera ruminates on history, art, and politics through the lives of four male friends in modern-day Paris, where Kundera here has been based for more than 40 years. Meanwhile, Casablanca is both the setting for and a character in **Vendela Vida**'s compulsively readable thriller *The Diver's Clothes Lie Empty* (Ecco), about a woman who, having been robbed of her passport and wallet after going abroad, continually tries on new identities. As the novel reminds us, sometimes you have to get lost to find what you're looking for.

AUSTER: PHOTOGRAPH BY LIANNA TARANTIN; STYLED BY SAM WALKER; HAIR BY PAUL MERRITT FOR BUMBLE AND BUMBLE AT DE FACTO; MAKEUP BY TRACY ALFAJORA FOR CHANEL AT ART DEPARTMENT; AUSTER WEARS CHLOÉ JUMPER AND PANTS; LUIS MORAIS RING; HER OWN HAT. FOR STORES, PRICES, AND MORE, GO TO WMAG.COM/WHERE-TO-BUY-JUNE-2015. *THE WOLFPACK:* COURTESY OF MAGNOLIA PICTURES; A.F. VANDEVORST LOOK: RONALD STOOPS; *8 JUNE 1968* PHOTOGRAPH BY CHRIS KENDALL; SOLWAY: ROBERT MASSMAN



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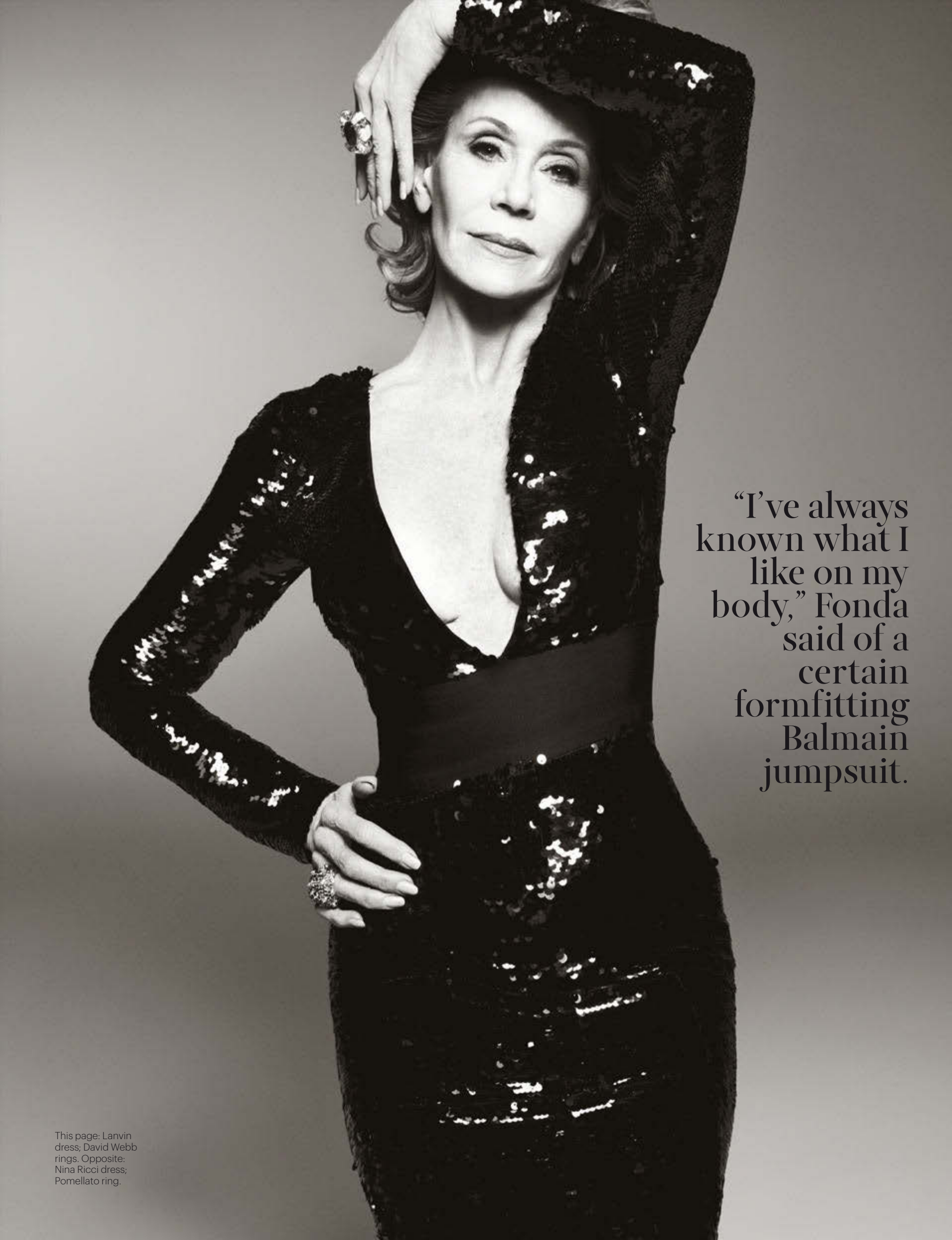
SEE JANE RUN... *AND RUN ANÏ RUN*

Sex symbol, Oscar-winning actress, fitness queen, and now, at age 77, TV star. Behold the unstoppable Jane Fonda.

By Lynn Hirschberg
Photographs by Steven Meisel
Styled by Edward Enninful

Lanvin dress; David Webb ring.





“I’ve always known what I like on my body,” Fonda said of a certain formfitting Balmain jumpsuit.

This page: Lanvin dress; David Webb rings. Opposite: Nina Ricci dress; Pomellato ring.









In Her Roger Vadim Period
Clockwise, from far left: Vadim adjusting Fonda's costume on the set of *Barbarella*, 1967; Vadim and Fonda with their daughter, Vanessa, 1970; Fonda, on the cover of *Newsweek*, 1967; Fonda and Vadim traveling with their dogs (2), 1967; on the cover of *Life*, 1968.



In Her Tom Hayden Period
Clockwise, from near right: On the set of *Klute*, 1971; Fonda, during her now famous fitness craze, 1982; at an anti–Richard Nixon rally, 1970; Hayden and Fonda at a news conference, in New York, about the Paris Peace Accords, 1973.





I think it's a hoot that, at my age, people are calling me a fashion icon," said Jane Fonda, who freely admits to being 77, on a beautiful spring evening in Manhattan. She was in her small apartment-like hotel room ("I love to have a kitchen") near Lincoln Center, and she was wearing a chic gray cashmere ensemble consisting of a snug-fitting tunic-length top with long sleeves and legging-like pants that flared at the knee. Her short blonde hair was tucked into a matching gray cashmere schoolboy cap. Fonda had accessorized the vaguely 1970s look with a long gold chain and a large geometric ring that resembled a small planet. Although she says she suffers from osteoarthritis, Fonda has an innate ease in her own body. Perhaps due to a lifetime of ballet and aerobics, she moves beautifully, with no apparent creakiness. Her ramrod posture and lean figure would be remarkable at any age, but for a woman closing in on 80, her presence is staggering.

And that body lends itself beautifully to clothes: At the Grammy Awards this past February, Fonda hit the red carpet in an emerald green Balmain jumpsuit that made the world positively giddy. Not only was the fashion-forward (not to mention sample-size) look straight off the Paris runway, but it also accentuated every curve. Upon encountering Fonda backstage, Rihanna yelled out to her, "Ohmigod! I want to be you when I grow up!"

Fonda laughed at the memory. "Isn't it weird? In my dotage!" she exclaimed. "Truthfully, my relationship to fashion has always been strained. When I was starting out as an actress in New York, I worked as a model because I needed to pay for acting classes. But I didn't have what it took to be a model. I hated all the emphasis on how I looked, and I never paid much attention to clothes." And yet, through her high-profile marriages to three very different men (Roger Vadim, Tom Hayden, and Ted Turner) and the iconic roles she has played on the big screen (Barbarella, Bree Daniel in *Klute*), Fonda has always stood out for her style. Well before *Klute*, she had cut her hair into a short shag, a look that became her signature throughout the '70s and was copied for decades. And while she gives the fashion credit for *Barbarella* to Paco Rabanne, who designed the film's sexy space-age costumes, and to Vadim, the director, it was Fonda who ultimately made that movie a style reference point for the ages.

"I suppose I've always known what I like on my body," Fonda told me. "I took one look at that Balmain jumpsuit, and I said, 'That's it!' I'm best when I'm wearing something structured, with no frills or bows. Something that will show my waist and bum, because I've always had a good bum." She pointed to her upper arms. "Now *these* only come out during candlelight on a very dark evening." She paused. "I'm older now, and I have to be more self-conscious. When you're young, you can get away with more. I always thought that being self-conscious was a negative. But now I feel differently."

Fonda wasn't always this self-aware. One day on the set of *On Golden Pond*, a film that she coproduced so that she could costar with her father, the legendary actor Henry Fonda, she was fixing her hair when Katharine Hepburn (who played her mother in the film) pinched her cheek and demanded, "What do you want *this* to mean?" "It was 1981, and I didn't know what she was talking about," Fonda recalled. "Back then, I didn't give my looks a fare-thee-well, and that bothered Katharine. She said to me, 'This is what you present to the world. What do you want it to say about you?' Her question has been lodged in my psyche ever since. I now think what Katharine meant was awareness of a persona. She wanted me to consider how I wanted to be seen. Now I pay attention to how I present myself to the world. I realize that it matters."

Fonda's sense of self—which encompasses everything from hair color to politics—has always been strongly influenced by men. When she was about to turn 60, she decided to put together an autobiographical documentary charting the many and diverse episodes in her life. When she asked her daughter, Vanessa Vadim, to help her, she responded, "Why don't you just get a chameleon and let it crawl across the screen?" The statement stung, but it was accurate: From her father to her husbands (and, presumably, all of the men in between), Fonda has always, to expand on the reptilian metaphor, shed her skin to reveal a whole new identity.

Indeed, Fonda is a survivor; each successive "self" offers a kind of rebirth. Her current incarnation—TV star (her Netflix series, *Grace and Frankie*, began streaming on May 8), philanthropist (the charity she founded works with underprivileged teenage mothers in Atlanta), and, yes, fashion icon—is as vivid and engaged as any she has left behind. "My interest in what men think about me started with my father," Fonda told me matter-of-factly. "I saw myself in him, and I wanted his approval." When she was 12, her mother committed suicide, and she recalled shutting down emotionally afterward. "I would become whatever I felt the people whose love and attention I needed wanted me to be," she wrote in *My Life So Far*, her 2005 autobiography. "I would try to be perfect."

Despite her father's apprehension, Fonda began acting. Her first screen test was in 1959, with Warren Beatty for a film called *Parrish*, which was never made. It was Beatty's first screen test, too, and he recalled that they "were thrown together like two lions in a cage and kissed until we had practically eaten each others' heads off." Fonda didn't remember the test at all but jokingly said, "I thought Warren was gay. He played piano, and all his friends were gay." She was attracted, however, to Robert Redford, her costar in 1967's *Barefoot in the Park*. "I was so in love with Bob," Fonda confessed. "Nothing ever happened between us, but he certainly was fabulous to kiss."

Barefoot in the Park inaugurated Fonda's streak as a trendsetter: In her suede ankle booties, narrow corduroys, and camel car coat, she became a symbol of bohemian cool. At that time, she was already in the thrall of Vadim, who had directed her three years earlier in *Circle of Love* and was famous for his female conquests—Brigitte Bardot, whom he discovered, and Catherine Deneuve among them. Fonda grew her hair long, went blonde, and moved to France. It was the jetset chapter of her life: She and Vadim married in 1965, vacationed in Saint-Tropez, and spent holidays in Chamonix, in the French Alps. Vadim was not faithful, claiming that jealousy was "so bourgeois." To be a good wife, Fonda embraced his passions, including the occasional threesome. "Sometimes it was even I who did the soliciting," she wrote in her autobiography. "So adept was I at burying my real feelings…that I eventually had myself convinced I enjoyed it."

Vadim was also running Fonda's career. He had advised her to play the title role in *Barbarella*, which was based on a French comic strip. The film has a fantastic lo-fi futuristic look that encapsulated the spirit of the '60s. "I've never done anything like that film, before or since," Fonda told me. "*Barbarella* was terrifying. And fun. And wild. In the opening scene, I am completely naked. I was so nervous that I got drunk. I was pretty much drunk the whole time. That was Vadim's idea, too!" During the filming of *Barbarella*, Fonda, who was 30, found out she was pregnant with her first child, Vanessa. When the film was released, in 1968, Fonda appeared on the cover of *Life* as the most fantasized about woman in the world. Whether she absorbed the role or not, Barbarella had made Fonda a sex symbol.

She upended that image with her next project, the director Sydney Pollack's Depression-era film *They Shoot Horses, Don't They?*, which centers

VADIM CUTTING COSTUME AND DOGS: DAVID HURN/MAGNUM PHOTOS (3); VADIM, FONDA, AND DAUGHTER: JULIAN WASSER/THE LIFE IMAGES COLLECTION/GETTY IMAGES; *NEWSWEEK*: COURTESY OF *NEWSWEEK*; *LIFE*: COURTESY OF *LIFE*; NEWS CONFERENCE: COURTESY OF EVERETT COLLECTION





In Her Ted Turner Period
Clockwise, from top, far left: Turner and Fonda at the 11th Annual Television Critics Association Awards, Pasadena, California, 1995; the couple out and about in 1992; Fonda and Atlanta Braves owner Turner cheer as his team takes to the field for Game Two of the World Series at Atlanta-Fulton County Stadium, 1995.



Forever Fonda
Clockwise, from near right: Richard Perry and Fonda at the *Vanity Fair* Oscar Party, Beverly Hills, 2015; in a Balmain jumpsuit at the Grammy Awards, Los Angeles, 2015; Fonda and Lily Tomlin in their new Netflix series, *Grace and Frankie*, 2015.

on a dance marathon that drags on agonizingly for weeks. Sensing that her marriage to Vadim was ending, Fonda knew intuitively that she needed a change. She moved back to Los Angeles. "Neither of us was acknowledging that the marriage was petering out," Fonda told me. "But I suddenly knew I didn't want to imitate Vadim's other women anymore. I said to my hairdresser, 'Do something! I want to look like me again.'"

Fonda's new hairdo—dark brown and short—altered her mood and somehow brought on a new perspective. She took on the role of Bree Daniel, a prostitute, in *Klute*. And despite her initial reservations about the character ("too cold, too hard"), she won the Oscar for Best Actress and, in a complete reversal of her Barbarella-era persona, collected her award in a sleek black wool Yves Saint Laurent pantsuit. "I couldn't believe that I'd won an Oscar and my father hadn't," Fonda told me. "It was such a strange feeling. I didn't go to any parties. I went straight home."

After Fonda finally split with Vadim, she swore she'd never live with a man again. But in 1971 she met Hayden, a fellow political activist whose passions equaled her own (Fonda was famously arrested en route from an anti–Vietnam war fundraiser in Canada), and she fell madly in love. Seemingly overnight, Fonda renounced her Vadim-period taste. She got rid of her Biedermeier furniture and Roy Lichtenstein rug in favor of wooden cable spools for tables, beanbag chairs, and mattresses on the floor covered with Indian prints. Hayden and Fonda took multiple trips to North Vietnam and got a place together in a then shabby part of Santa Monica. When their son, Troy, was born in 1973, they gave him Hayden's mother's maiden name—Garity—because, bizarrely, they felt that 'Fonda' and 'Hayden' were "too much baggage."

In 1978, Fonda's stepmother, Shirlee, suggested that Jane try an exercise class that incorporated ballet. Fonda became addicted, and she and the teacher set out to launch a business. *Jane Fonda's Workout*, with the ubiquitous image of her in a striped leotard and leg warmers, was released in 1982. It sold 17 million copies—the best-selling home video of the time—and spawned an industry. Even as Hayden successfully campaigned for the California Assembly using funds from her new company, according to Fonda, he felt the problems in their marriage began when her identity shifted from antiwar radical to fitness queen. "Tom thought I was promoting vanity," she said. "People assume that movie stars are wealthy. But I didn't have money until the workout business took off, and I wanted to back the causes I believed in. I had borrowed money from my father to buy a house, and I was able to pay him back within a year. It was very important to me that my father not think I was a flake. And it was very important to me to have my own money."

Fonda's independence did not, apparently, appeal to Hayden. He had an affair and eventually they divorced. "When Tom and I split up, I wanted to kill him," Fonda recalled. "But a wise woman told me: 'It will take two years, and you'll be friends.' I said, 'No way.' But then we became friends. And I was at Vadim's bedside when he died. No matter how angry I get, I try to stay friends with the men I've been close to."

When it was announced in the press that Fonda and Hayden were ending their marriage, the media mogul Ted Turner called Jane out of the blue. "That very day," Fonda said, laughing. "I was going through a nervous breakdown and couldn't speak above a whisper. I said, 'Call me back in six months.'" Six months later, to the day, he called again.

I asked her if she remembered what she wore on their first date. "Are you kidding?" Fonda said. "Absolutely. I wore a very short, very tight black leather Azzedine Alaïa miniskirt and a matching, very revealing top. A wide black belt, black stockings, and six-inch heels. I could have been a dominatrix! I was so nervous—I hadn't dated in 17 years." Turner was smitten. "I've never been looked at that way," Fonda recalled. "He devoured me with his eyes. It had been a very long time since someone had that reaction to me. In those clothes and with Ted, I was very different than the person I had been with Hayden or Vadim. I felt great with Ted. Very liberated."

Once again, Fonda quit her life—and began to live his. She gave up acting, went back to being blonde, got implants, and wore Versace to public events in preparation for her new role as Turner's trophy wife. After dating for two years, they married, in 1991; a month later she discovered he was having an affair. She left him briefly but returned when he promised to be faithful. "Ted and I had a really, really good time," Fonda insisted. "But he likes to move all the time, from one of his houses to another to another. He lives laterally, and I wanted to live vertically: I wanted to stay put, and he always wanted to go." They divorced in 2001. "I was 63," she said. "And my life was about to start over again."

Fonda had kept in touch with many of her friends from Hollywood, and, even before the divorce was final, her former agent, Paula Weinstein, reached out and asked her if she would present at the Academy Awards. She hadn't acted in 15 years, but Weinstein was insistent: "She said, 'Jane, you're going to do this, and Vera Wang is going to design you a gown, and Sally Hershberger is going to cut your hair,'" Fonda remembered. "And when I stepped out to present the award in my strapless satin dress and new haircut, there was an audible gasp. I thought: Oh. Oh, this is new." She paused. "I was so melancholy over Ted, and I realized in that moment that clothes mattered. They could change your mood in an instant. And I thought, I could do this."

And so began the current phase of Jane Fonda. "I realized I didn't have a lot of time left, and I wanted to pay more attention," Fonda explained. "I had a vision: I wanted to give a cultural face to older women." She paused. "I did have plastic surgery. I'm not proud of the fact that I've had it. But I grew up so defined by my looks. I was taught to think that if I wanted to be loved, I had to be thin and pretty. That leads to a lot of trouble." But perhaps Fonda's greatest weakness has also been her greatest strength: She's never stopped working on herself.

To restart her career, Fonda returned to Los Angeles, where she now lives with her boyfriend, Richard Perry, a record producer best known for his work with, among others, Carly Simon and Barbra Streisand. "I have become a foodie," admitted Fonda, who had long claimed to be a terrible cook. "My boyfriend is a foodie, and it has rubbed off on me." She still takes on movie roles—she plays an 80-something diva in Paolo Sorrentino's film *Youth*, which just premiered at the Cannes Film Festival—but she's increasingly enticed by TV. "Ever since I got old, I have wanted to do television," Fonda explained. "It's much more forgiving for older women." In *Grace and Frankie*, Fonda and Lily Tomlin play women who get dumped by their husbands after the two men fall in love with each other. "My character asks, as we all ask at various times in our lives, 'What do we do now?!' And the only thing you can do is keep going."

That may be the greatest theme of Fonda's life: "It's called resilience," she said. "And it's a very mysterious thing. When I was first starting out, I'd go to auditions, and I knew so many of the gals. Half of them were far more beautiful than me, and the other half were far more talented, but none of those women made it. I'd wonder, Why did it happen for me and not them? Now I think it had to do with that core resilience. I was born that way, and they just weren't. On my bad days I say to myself, 'Fonda, you're resilient, and you've never stopped trying to get better.' That's my mantra, and it's saved me many, many times." ◆

KLUTE: COURTESY OF EVERETT COLLECTION; TURNER AND FONDA AT GAME: CHRIS WILKINS/AFP/GETTY IMAGES; TURNER AND FONDA AT AWARDS: JIM SMEAL/WIREIMAGE/GETTY IMAGES; TURNER AND FONDA OUT AND ABOUT: THE LIFE PICTURE COLLECTION/GETTY IMAGES; GRAMMY AWARDS: DAN MACMEDAN/WIREIMAGE/GETTY IMAGES; *VANITY FAIR* PARTY: LARRY BUSACCA/VF15/GETTY IMAGES; *GRACE AND FRANKIE*: COURTESY OF NETFLIX; WORKING OUT: STEVE SCHAPIRO/CORBIS; FONDA AT PROTEST: PAUL SLADE/PARIS MATCH/GETTY IMAGES

“I had a vision: I wanted to give a cultural face to older women.”

Elie Saab gown; Preston & Olivia hat; Prada gloves. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Hair by Guido for Redken; makeup by Pat McGrath for Covergirl; manicure by Jin Soon Choi for JINsoon at Jed Root. Produced by Steven Dam for PRODn at Art + Commerce. Digital technician: Noah Esperas. Photography assistants: Ned Rogers, Stas May, Nick Brinley. Fashion assistants: Ryann Foulke, Dena Giannini. Hair assistants: Sandy Hullett, Benjamin Muller. Makeup assistants: Mimi Imanishi, Erin Parsons.





This page: Jemima Jones, at her family's home in London, wears a Lanvin dress; her own jewelry. Opposite: Fran Hickman, at the Moda Operandi office she designed, in London, wears a Dior dress and (left hand) rings; (right hand) her own ring.



JE NE SAIS QUOI

Whether joining in the family fashion empire or cooking up a brand-new venture, the latest flock of European swans have that certain something.

By Vanessa Lawrence
Photographs by Angelo Pennetta
Styled by Gianluca Longo

Jemima Jones

Working in fashion—as a model and, later, as a producer and assistant editor—Jemima Jones had one major complaint: "You'd go on a big-budget shoot and the food was never great!" So two and a half years ago, she started a catering company, Tart London, with her friend Lucy Carr-Ellison. They drive their pop-up kitchen to fashion shoots with photographers like Tim Walker, Mert Alas and Marcus Piggott, and David Sims. Their emphasis on stunning presentation and quality ingredients—think farmers market salads with edible flowers—has also curried favor with celebrity fans including Kate Moss, Penélope Cruz, and Kate Winslet. Jones and Carr-Ellison are currently working on a cookbook, a pop-up restaurant, and, they hope, a permanent eatery. This, despite Jones's lack of formal culinary training. "Food was just always on my brain," says the 26-year-old, who was born in Toronto and raised in London. It's a quality her husband, the financier Ben Goldsmith, appreciates—even as he often finds himself on dish duty at home. "I just sit back, and he cleans the whole kitchen," Jones says. "It's wonderful."

Fran Hickman

"When you're one of six kids, you really appreciate your personal space," says the 31-year-old interior designer Fran Hickman, whose childhood bedroom went through various iterations but had one unifying theme. "I've always liked punches of color." These days, the London native is putting her stamp on much larger projects. Hickman, the daughter of the property developer John Hickman, whose Kingston Estates company goes back generations, worked for top design firms like the Soho House Group and Colefax and Fowler before setting up her own studio in 2014. She's done three sleek lofts for the music company the Vinyl Factory, an art gallery in the Victoria neighborhood, and a bachelor pad for a musician. Her splashiest commission: converting a former stable into the pink London headquarters of luxury e-tailer Moda Operandi. All this work has meant that Hickman's own Notting Hill flat has been woefully neglected. "I know the direction I'm going in: The Italian architect Carlo Mollino had a beautiful apartment in Turin, which I'm quite inspired by. But I'm at the bottom of the priorities list, really." »



This page: Scilla Ruffo di Calabria, at her family's home in Milan, wears a Roberto Cavalli jumpsuit; Fendi boots; her own jewelry. Opposite: Mafalda Muñoz, at her family's country house in Pedraza, Spain, wears a Dsquared2 trenchcoat; Christian Louboutin flats, her own earring.

Scilla Ruffo di Calabria

The daughter of Prince Augusto Ruffo di Calabria and Tana Windisch-Graetz, Scilla Ruffo di Calabria has royal Italian roots dating back to the 11th century. Yet the 30-year-old insists, "I am not a very formal person." And she's certainly not a conventional princess either. In 2011, after earning an international relations degree in London, she was working for the minister of health in Milan when a friend asked her to DJ at a gallery opening. The party was a blowout success, and she soon nabbed an agent and a slew of high-profile bookings, including the 2011 wedding of Prince Antonius von Fürstenberg and Countess Matilde Borromeo. She describes her musical style as happy—more Beatles and Chuck Berry than Lady Gaga or "Gangnam Style." How does Princess Scilla DJ, as she's known professionally, handle requests for such passing pop obsessions? "I say, 'I'm sorry, I don't have it. Go to a club.'"



Mafalda Muñoz

"I learn from the place where I'm working and the people I'm working for," says the interior decorator Mafalda Muñoz, 30. It's a piece of wisdom she picked up from her late father, the architect Francisco Muñoz Cabrero, whose warm but modern style changed the landscape of Spanish interior design. (Her mother, Sabine Déroulède, worked with him and also founded a store specializing in Spanish artisanal goods.) Muñoz, who lives in Madrid and has outfitted a series of homes herself, recently opened a gallery, Machado-Muñoz, with her husband, the photographer Gonzalo Machado. The couple enlists local artists and designers to create limited-edition furniture and design objects. "The idea is to bring these products to all of the international fairs—Basel, Design Miami," Muñoz says. "We want to be a platform for Spanish design." »



“I have maybe two or three balls a year,” d’Hauteville says. “But it’s not my everyday life.”

This page: Madina Visconti di Modrone, in the courtyard of her atelier in Milan, wears a Sportmax sweater and skirt; Madina Visconti di Modrone earrings, ring, and bracelet for Yoox.com. Opposite: Zita d’Hauteville, at her mother’s house in Brussels, wears an Emporio Armani dress; Aquazzura flats; her own jewelry.



Zita d’Hauteville

With her lanky frame and pouty beauty, Zita d’Hauteville was often told she should model. “But I wasn’t sure enough of myself to go into an agency. Fortunately, they came to me, so I didn’t have to do it,” says the 19-year-old, who was scouted via Facebook. The daughter of the Oxygen watches owner Eric d’Hauteville—who also happens to be a French count—and the Belgian arts consultant Isabelle de Séjournet, d’Hauteville divides her time between her native Paris, Brussels, Gstaad, and a country house near Biarritz, juggling shoots for *Glamour* UK and *Madame Figaro* with her university economics studies. She plans to move to England next year to pursue a business degree from the University College London. And then there is her social life: In 2013, she came out at the Bal des Débutantes at the Hôtel de Crillon, in Paris, wearing a dark blue haute couture Vivienne Westwood gown. She was well prepared for the event, having attended plenty of similar ones in recent years, often with her mother. “I have maybe two or three balls a year. We really like them; you can meet people, and you’re partying in beautiful places,” she says, quick to add, “but it’s not my everyday life.”

Madina Visconti di Modrone

If you were raised in a Milan apartment filled with artworks by Anish Kapoor, Jeff Koons, and Alighiero Boetti, watching your mother making jewelry casts, there’s a good chance you’d end up in a creative career. “It was very stimulating to grow up in this world,” says Madina Visconti di Modrone, 24, the daughter of the furniture and jewelry designer Osanna Visconti and the gallerist Giangaleazzo Visconti di Modrone. Always drawn to her mother’s work, Madina made her first piece, a silver “M” pendant, when she was 12. She went on to study jewelry design in Milan and London, and, two years ago, mother and daughter joined forces on an eponymous brand, Osanna and Madina Visconti di Modrone. Their styles are quite different; Osanna, who at the moment devotes more of her attention to furniture than baubles, goes for graphic pieces, while Madina, who has collaborated on capsule collections for Yoox, has more of a romantic aesthetic, often inspired by the garden at her family’s country home in Grazzano Visconti. Their relationship, Madina says, is mostly harmonious, save for a recent and unexpected point of contention. “My mother told me to get a nose piercing,” Madina says with a laugh. “I said, ‘No, I already have blue hair!’” »



“Before I started, I thought, How difficult can this fashion thing be?” Ramírez says.

This page: Clotilde de Kersauson, at her family’s home in Paris, wears an Alberta Ferretti dress; Elie Top necklace. Opposite: Cósima Ramírez, at home in Madrid, wears a Valentino dress; Agatha Ruiz de la Prada shoes. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Hair by Luke Hersheson at Art + Commerce; makeup by Gemma Smith-Edhouse at LGA Management. Photography assistants: Jack Day, Rob Willey. Fashion assistants: Wojtek Warzecha (London), Fabrizio Finizza (Milan), Garance Chaplain (Paris, Brussels), Lucas Asin (Spain).

Clotilde de Kersauson

Clotilde de Kersauson thrives on change. The 33-year-old was born in London, raised in Paris, and did a five-year stint in Sydney with her now husband, Arthur de Kersauson. She studied sculpture at the Chelsea College of Arts in London, then switched to textiles and opened a studio in Sydney. Upon moving back to Paris eight years ago, she segued to knitwear, but after her daughter was born in 2009, she started a food blog. Then it was on to Empanadale, a catering company specializing in empanadas. It’s an unexpected direction for a woman with so much fashion in her blood. Her mother, Gwendoline Bemberg, worked for *Vogue* and Emanuel Ungaro; her maternal grandmother, Dreda Mele, was the director of Givenchy in the 1950s; and her father, Luigi d’Urso, was married to the model and muse Inès de la Fressange. As a teenager, de Kersauson made the social rounds tricked out in Ungaro. “At the time, I thought it was a drag,” she recalls. “But now, looking back, it was quite a lot of fun.”



Cósima Ramírez

Like many teenagers, Cósima Ramírez went through a stage when she wore only black. In her case, however, it was not a goth signifier but a very specific rebellion against her mother, Agatha Ruiz de la Prada, the Spanish aristocrat and fashion designer known for her wildly colorful creations. "I was trying to deny the inevitable," says Ramírez, 24, whose father is the famed Spanish journalist and *El Mundo* newspaper founder Pedro J. Ramírez. But after nine years of British boarding school and four years at Brown University, where she studied history, Ramírez returned to Madrid and now works for her mother's eponymous company, which encompasses clothing, makeup, home goods, and a children's line. "Before I started, I thought, How difficult can this fashion thing be?" Ramírez says. "Then reality hit." Her baptism by fire motivated her to pursue an MBA while working. "If I'm going to inherit this company, I'm going to make it as profitable and established as possible. I want to bring freshness to the brand." ◆

Lean Times

Slip into a pair of the season's extra-long pants—and tighten your belt. Photographs by Alasdair McLellan Styled by Edward Enninful

This page: **Calvin Klein Collection** sweater and pants; **Sonia Rykiel** shirt (underneath); **Vince** shirt (only sleeves show); **Marni** earrings (throughout); **Chanel** bag. *Opposite:* **Burberry Prorsum** coat; **Sportmax** sweater; **Jil Sander** shirt; **Chloé** pants; **Monica Rich Kosann** necklace; **Chanel** bag; **Céline** sneakers (throughout).





This page: Céline top, dress, and trousers; Monica Rich Kosann necklace; Chanel bag. **Beauty note:** Support your arches with Maybelline Eye Studio Brow Define + Fill Duo in Deep Brown. *Opposite:* Proenza Schouler top and pants; Giambattista Valli top (underneath); Chanel bag; Cartier watch.







This page: Miu Miu cape; Jill Stuart turtleneck; Marni trousers; Chanel bag. *Opposite:* J.W. Anderson top; Michael Kors pullover (underneath). **Beauty note:** Perk up lashes with Maybelline Volum'Express the Colossal Chaotic Lash Mascara in Blackest Black.



This page: **Fendi** coat and dress; **Jill Stuart** turtleneck; **Donna Karan New York** pants; **Chanel** bag. **Beauty note:** For a smooth finish, try **Maybelline** SuperStay Better Skin Foundation in Coconut. *Opposite:* **Marni** coat, gilet, and trousers; **Trademark** turtleneck; **Monica Rich Kosann** necklace; **Chanel** bag; **Cartier** watch.







This page: Michael Kors pullover, top, pants, and scarf; Chanel bag; Cartier watch. *Opposite:* Chanel coat, pants, and bag; Baja East sweater; Edith A. Miller shirt (underneath); Cartier watch. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Hair by Shon for Bed Head by Tigi at Julian Watson Agency; makeup by Frankie Boyd for Dior at Tim Howard Management; manicure by Megumi Yamamoto for Chanel. Model: Jourdan Dunn at Women Management. Photography assistants: Lex Kembery, James Robjant, Nick Brinley. Fashion assistants: Ryann Foulke, Dena Giannini. Hair assistant: Ryuta Saiga. Makeup assistant: Ryo Yamazaki.

Prince Charming

With his genius for updated ladylike luxe, Giambattista Valli is the reigning social couturier. Andrea Lee meets fashion's new darling.

Photographs by Emma Summerton Styled by Edward Enninful

Henry James famously wrote in his short story "The Real Thing" that true aristocrats can't be artists—but then he never met Giambattista Valli. The Paris-based Italian couturier, who was born into the rarefied circles of Roman papal nobility, translates with ease the *grande bellezza* aesthetic that runs in his bloodstream into a vision of contemporary feminine elegance both romantic and subversive. "He has the soul of a poet," says his close friend, the 82-year-old society legend Lee Radziwill.

Radziwill is the doyenne of a sisterhood of clients and friends of the designer, who are so devoted that the fashion press has dubbed them Valli girls. Among the highly pedigreed beauties are Queen Rania of Jordan, movie stars like Salma Hayek and Diane Kruger, and international fashion plates like Eugenie Niarchos, Charlotte Dellal, Dasha Zhukova, and Bianca Brandolini d'Adda. Valli's life meshes with theirs in a manner unusual even for more famous designers. He travels with Radziwill. When in Jordan, he takes tea with Queen Rania. Valli girls call the designer by his boyhood nickname, Giamba, embracing not just his ready-to-wear but also his eye-wateringly expensive couture. In fact, Valli has been at the forefront of restoring couture to contemporary relevance by bringing in a whole new passionate, highly visible young clientele who feel that he understands them."Giambattista loves women," says Kruger, a longtime friend. "And I mean in the real, 'no, we don't all fit a size zero' way. His clothes flatter a woman's shape. They make us feel beautiful."

As comfortable as he is in such exclusive circles, Valli has shown that he can also channel downtown cool, periodically blowing up the Internet with styles that become pop culture signifiers, such as the controversial pajama-top gown that Lena Dunham wore to the 2014 Emmys and the vast cloud of pink tulle that floated Rihanna into this year's Grammys. That gown spawned a hundred memes and put Valli's name on the lips of kids who'd never heard of haute couture. His label has grown up simultaneously with social media, and his instincts have allowed him to navigate the digital democratization of fashion without losing his cachet.

Now, as his 10th anniversary approaches, Valli is in an enviable position. At 48, he is among the minority of non-French designers granted the honor of a correspondent membership in the historic Chambre Syndicale de la Haute Couture—the others include Elie Saab, Giorgio Armani, and Donatella Versace. Since 2012, his gowns have made 100 red-carpet appearances on an ever-expanding list of celebrities such as Lupita Nyong'o, Jessica Biel, Penélope Cruz, Natalie Portman, Amy Adams, and Julianne Moore. His brand sells at 240 shops around the world, and he recently staged a runway show in Shanghai. He is the creative director of Moncler Gamme Rouge and has just successfully launched Giamba, a younger sister line, as well as a much-hyped capsule collection for 7 For All Mankind. His name is on a new line of MAC cosmetics, and his style is celebrated by friends like Francesco Clemente and Silvia Venturini Fendi in a volume recently published by Rizzoli. And Valli, impressively, has arrived at this point without being grafted to a famous legacy label and without reliance on advertising or backing from a conglomerate. He has done it on his own, a fact that makes him unique in his generation of designers.

"I love the idea of being an outsider, but do you know how much this kind of freedom costs? It's very expensive! I'm self-financed, self-everything, and I have to work a lot," he says. "Luckily, I don't do this job to be a billionaire. I do it because I adore my complicity with women." It's a damp winter afternoon in Paris, and Valli is strolling down the Rue du Faubourg Saint-Honoré toward his headquarters on Rue Boissy d'Anglas. Rake-thin, with cropped dark hair, wearing black jeans and a loden jacket that makes him look like a French schoolboy, the designer casts a searching eye over the glittering luxury shops. "I'm always looking for new ways of interpreting elegance. But it's not always easy to find. *That*, for example," he says, nodding toward a crowd of tourists milling outside a well-known brand's window fancifully bedecked with giant cardboard bags, "may be luxury, but isn't it a bit like a duty-free store? Real elegance has something that is hidden."

Valli's headquarters are in a 16th-century *hôtel de ville* that once belonged to another Giambattista: Jean-Baptiste Lully, the baroque musician from Florence who was the court composer for Louis XIV. Nowadays, the town house reflects Valli's powerful mix of tradition and modernity. In the ground floor boutique, stone walls and early modern furniture from the designer's own collection set off prêt-à-porter, bags, shoes, and the spectacular jewelry of Valli's longstanding collaborator Luigi Scialanga. Upstairs, a single couture gown is spotlit in each of the rooms and ateliers lined with museum-quality boiserie. Dominating the entrance is a photograph taken by Valli of a muscular French porn star posed as the famous Neapolitan sculpture *Veiled Christ.* It is an arresting image that leaves no doubt that this small kingdom has a single ruler.

"I won't dress somebody I don't like," declares Valli, seating himself in his mirrored showroom. "My list of no's is longer than my list of yeses." Up close, he has sculptural Roman good looks and a mercurial charm. His conversation leaps from fluent English to French to Italian and is peppered with references to art, film, and literature. He's not wearing the strand of antique Indian pearls that has become his signature but instead has several pendants tucked under his black cashmere sweater, one inscribed by Radziwill. "I got the biggest compliment from Lee not long ago," he says. "She said that what she loves about me is that I'm not a snob. I like who I like, and maybe that's why I get along with celebrities, because I have no kind of fan relationship. Lena, for example, I wanted to meet not because she was famous but because she interested me. But there are many celebrities I wouldn't work with." Then he flourishes his tea mug, which is decorated with the face of Miss Piggy. "But I'm *her* fan!" he says with a grin. "Check out her pearls."

Valli's blend of decorum and mischief is typical of his native Rome, the city of popes and Federico Fellini. "I grew up in a town where there was no room for the bourgeoisie," he explains. "There was the populace and the aristocracy. It made me very comfortable with…I don't know how to word it—opulence. In Rome, you might be walking down the street and see part of a Roman temple, or go to Mass at a church and see a Caravaggio. Everything is so accessible that we don't easily get impressed."

His childhood in his family's house behind the Piazza Navona was privileged—private school, language courses in England, ski racing during

RADZIWILL: MAKEUP BY ROMY SOLEIMANI AT TIM HOWARD MANAGEMENT; MANICURE BY YUKI MIYAKAWA. MODELS: VANESSA MOODY AT WOMEN MANAGEMENT; ASTRID HOLLER, SASHA PIVOVAROVA AT IMG MODELS; ALIX ANGELI AT THE LIONS NY; SET DESIGN BY VIKI RUTSCH AT EXPOSURE NY. PRODUCED BY JN PRODUCTION. DIGITAL TECHNICIANS: MATTHEW THOMPSON, CLARE CHONG. PHOTOGRAPHY ASSISTANTS: ED SINGLETON, ALEX CRADDOCK, WILLIAM TAKAHASHI, SAM NIXON. FASHION ASSISTANTS: RYANN FOULKE, DENA GIANNINI. HAIR ASSISTANT: LUCAS WILSON. MAKEUP ASSISTANTS: MAMI IIZUKA, AYA KUDO.

GIAMBA JUICE
Giambattista Valli, with his friend and supporter Lee Radziwill.





VALLI GIRLS
From left: Model Vanessa Moody, actress and muse Alba Clemente, actress Allison Williams, and models Astrid Holler and Alix Angjeli.



the winter holidays. But his parents initially frowned on his precocious interest in fashion. "At that time in Italy, fashion was considered ridiculous, not a real profession." His sole ally was the family seamstress, Caterina, who taught him how to sew and gave him scraps of fabric to dress a cache of Barbie dolls. Early inspiration came at 7, when he watched Luchino Visconti's epic film *The Leopard* and was struck by the famous scene in which a peasant beauty, played by Claudia Cardinale, shocks high society with a burst of loud laughter. "Suddenly, I saw this glorious woman and how her laugh—so free, so vulgar—broke up that atmosphere of ossified aristocracy."

As a teenager, he feverishly absorbed the zeitgeist of the late 1970s, dreaming of Studio 54 and sneaking into runway shows in Milan. Eventually, he earned a degree in fashion from Istituto Europeo di Design in Rome and took courses at Central Saint Martins, in London. While still a student, he began a long friendship with Yves Saint Laurent, to whom he was introduced by Kenzo Takada; after school, he cultivated a series of legendary workplace mentors. The first was Roberto Capucci, the grand master of alta moda. Then came Fendi, where he headed up Fendissime, Fendi's younger line, followed by a stint with Mariuccia Mandelli at Krizia, before moving to Paris, in 1997, to work for Emanuel Ungaro.

By 2001, Valli was the head designer of Ungaro's ready-to-wear and haute couture, and he quickly attracted a following of international clotheshorses. When he left Ungaro to strike out on his own, they followed him. His first show, in spring 2005, boasted Kruger and Radziwill in the front row and Dita Von Teese on the runway. He was soon the go-to designer for the young, stylish, and ultrarich. In 2008, he began a frenetic schedule, adding pre-fall and resort lines as well as starting his collaboration with Moncler Gamme Rouge. In 2011, he presented his first couture collection.

Asked whether he would ever work again for another label, he shakes his head, saying that it is too much like being a "luxury salary guy." He then adds, "When I left Ungaro, I got a call to design for a famous house that has the initial V. But I would have had to put my own house on hold, so I refused. Because, I said to myself, 'I have always dreamed of the day that "V" would stand for Valli.'" Soon after, style watchers had clocked him as the designer responsible for Margherita Missoni's boho wedding dress and the frothy gown in which Jessica Biel wed Justin Timberlake. Then, last year, there was a coup d'Instagram with photos of the recently married Amal Clooney wearing a Valli couture minidress in Venice. "It was great on her because she had the perfect legs, the perfect attitude," Valli says. "Then there were so many people copying it—you could see something becoming iconic overnight."

Valli designs most of his collections in his art-filled apartment in Paris's trendy Canal Saint-Martin neighborhood. His days begin early, with yoga and meditation, followed by hours of sketching ideas on the curious elongated figures with oversize extraterrestrial heads that he favors. His inspirations show a polymath's sweep: the art of Alighiero Boetti, Louise Bourgeois, and Nan Goldin; films from early Michelangelo Antonioni to Kim Ki-duk; Gio Ponti design; music from baroque to Curiosity Killed the Cat to dubstep; Capodimonte porcelain; Greek, Roman, and Asian philosophers; biographies and novels in three languages. One of his favorite books is Sei Shonagon's *The Pillow Book*, a supremely elegant glimpse into a feminine mind.

Valli grew up surrounded by independent women: His great-aunt was the first female engineer in Italy, and his earliest friends were uninhibited aristocratic beauties with their own eclectic style—like Ortensia Visconti, the niece of the director who so influenced him, who'd go out for a pizza wearing her grandmother's Fortuny gowns over jeans. To serve this image, Valli has created a visual language that incorporates elements from his mentors—the dramatic ruffled volumes of Capucci, the sweeping silhouettes of Saint

Laurent, the ultrafeminine drapery of Ungaro—into a signature style that gives grand romanticism a touch of anarchy.

A subtle sense of danger lies beneath the surface prettiness of his secondary line, Giamba, whose latest collection features floaty babydoll dresses accessorized with leather bondage harnesses. The more classic ready-to-wear line is haunted by Antonioni-style nihilism, and his exquisite couture gowns mix tradition with playfulness. What attracts customers of all ages to Valli's clothes is that they are utterly becoming. "When I'm dressing an individual client, what interests me most is her *gesto*," he says."The unique way she crosses her legs, moves her hands. My job is to help her express her special charm, her identity. A bit like a psychiatrist. That's why I wear black. I want to be as inconspicuous as possible, like a shadow, because the point of light—of fire—should be the woman."

A few months later, on the eve of Valli's second couture show, his headquarters is bursting with women. The entryway sofas hold a bony thicket of chattering models, while, farther into the hive, makeup artists and hairdressers test looks; *petites mains* in white jackets toil over mountains of candy-colored tulle. Visiting fashion editors drift in and out of the inner sanctum, where the designer is conducting fittings in front of a mood board that posits an impossible conversation between Janis Joplin and Coco Chanel. Valli multitasks as imperturbably as any orchestra conductor.

In between correcting models' walks, fielding questions from assistants, and making microscopic adjustments to hemlines, he finds the energy to hold forth on couture itself. "Either you know how to do it or you don't," he says, shooting a sharp glance across the room at a model fastened into an absinthe-colored silk gown the size of a hot air balloon. "Too many designers these days think that if you do a minidress with superexpensive embroidery, it's haute couture. But it's not. You want to see that someone knows the art of draping fabric and how to create new volumes and make them wearable. Look at this," he says, pointing out a densely ruffled evening skirt. "That's 350 meters of tulle, and it looks effortless. You don't feel the work of the atelier because of the mastery. I want something that looks like they did it in five minutes, and you put it on and 'Wow.' Couture dresses should float on air, like dreams—or nightmares."

The next evening at the Grand Palais, greeting one another like sorority sisters at homecoming, are Valli's glamorous acolytes: Bianca, Dasha, Tatiana, Sonia, Melusine, Alexia, Livia, Elena, and many others. Spread out along the front row, they share the family resemblance of long-legged international fillies with glossy tresses and Cartier smiles. The collection is a blend of couture conservatism with edgy chic—the Janis Joplin vibe of slim tunics over trousers contrasts with the ladylike jackets and neat veiled heads alluding to Coco. At the end, the runway explodes in a pure Valli fantasia of voluminous pastel gowns like drifting flowers, slightly punked by waistbands reminiscent of Korean *hanbok*.

Backstage after the show, Valli, the shadow, wearing all black, is enveloped by a colorful female cloud. As the cameras flash, he hugs and kisses each woman ecstatically, exclaiming, "Here she is—my darling, my lover, my wife!" Those waiting for their hugs look on jealously, and one beauty mutters in Italian, as her friend is embraced, "She looks more like a mother than a 'wife.'" But these little outbursts are but one more demonstration of how devoted Valli girls are to their Giamba. For a moment, he basks in their affection, the happiest man in Paris. The sight of him reminds me of something he'd told me earlier: "I do 50 percent of the job," he said. "The other half is the interpretation of my creation by the right woman. Because in the end, what is a dress without a woman? An empty house." ◆



CHIC CHICKS
From left: Photographer Emma Summerton, model Sasha Pivovarova, film producer Allison Sarofim, and actresses Diane Kruger and Nicola Peltz. All wear Giambattista Valli Haute Couture, Giambattista Valli, and Giamba. Sarofim's own Verdura cuffs. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Hair by Jimmy Paul for Bumble and bumble; makeup by Francelle; manicures by Yuko Tsuchihashi for Chanel. Set design by Nicholas Des Jardins at Mary Howard Studio.





Free Bird

The rich-boho vibe never grows old—it just keeps rocking on.

Photographs by Roe Ethridge
Styled by Giovanna Battaglia

This page: **Valentino** dress; **Eric Javits** hat; **Hermès** scarf (on head); (from top) **Marina B** collar, pendant necklace from **Camilla Dietz Bergeron, New York;** (from left) **Verdura** cuff, **Van Cleef & Arpels** bracelet; **Michael Kors** sandals. *Opposite:* **Proenza Schouler** dress; **Marina B** collar; **David Webb** bracelets and ring; **Stuart Weitzman** sandals.





This page: **Vera Wang Collection** gown and petticoat; **Marni** scarf (on head); (on neck, from top) **M&J Trimming** ribbon, **Octium** brooches (on ribbon), **Siegelson** necklace; **Verdura** cuff; **Jimmy Choo** sandals. *Opposite:* **Donna Karan New York** bra top and skirt; (on neck, from top) **M&J Trimming** ribbon, **Octium** brooches (on ribbon), necklace and brooch (worn as pendant) from **Camilla Dietz Bergeron, New York**; bracelets from **Stephen Russell, New York; Venyx** rings; **John Varvatos** belt. **Beauty note:** Bring out those baby blues with **Revlon** PhotoReady Kajal Matte Eye Pencil in Matte Marine.





This page: **Hermès** coat; **Proenza Schouler** dress; (from top) **Marina B** collar, necklace from **Camilla Dietz Bergeron, New York; David Webb** bracelets. **Beauty note:** Swipe on **Marc Jacobs** Enamored Hi-Shine Lip Lacquer in Forbidden Fruit for a coral kisser. *Opposite:* **Salvatore Ferragamo** dress, scarf, and sandals; **Piaget** necklace and bracelet; **Perez Sanz** belt (in hand).







This page: Emilio Pucci dress; David Yurman necklaces and cuffs; Marie-Hélène de Taillac ring; Alberta Ferretti sandals. **Beauty note:** Flow it, show it with Eufora Style Sea Spritz Beach Texture Spray. *Opposite:* Altuzarra dress; Salvatore Ferragamo scarf (on head); Marina B collar; Vhernier cuffs.





This page: **Chloé** dress; **Sidney Garber** earrings; (on neck) **M&J Trimming** ribbon, brooch from **Fred Leighton, New York** (on ribbon); **Giuseppe Zanotti Design** sandals. ***Opposite:*** **Etro** gown, necklace, and belt; **Eric Javits** hat; **Van Cleef & Arpels** bracelets; **Gianvito Rossi** sandals. **Beauty note:** You won't need a hat this size if you use **Omorovicza** Mineral UV Shield SPF 30. For stores, prices, and more, go to Wmag.com/where-to-buy-june-2015.

Hair by Yannick d'Is for Oribe at Management + Artists; makeup by Mathias van Hooff at Julian Watson Agency; manicure by Megumi Yamamoto for Dior. Model: Edita Vilkeviciute at DNA Model Management. Set design by Andy Harman at Lalaland Artists. Lighting design by Christopher Bisagni for Christopher Bisagni Studio. Digital technician: Jonathan Nesteruk. Photography assistants: John Ciamillo, Will Englehardt, Brent Lee. Fashion assistants: Solange Franklin, Bradley Grey. Hair assistants: Cameron Rains. Makeup assistant: Ayaka Nihei.


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IN THE MOOD FOR...

GLAMOUR ON THE GO

"Jetset is a way of dressing that is luxurious and indulgent but entirely easy," Michael Kors says. "I've always been inspired by those classic style icons from the '60s and '70s—they embraced an effortless chic that's desirable today more than ever."

1. The seaside pool at the Hotel Santa Caterina in Amalfi, Italy, 1984. 2. Jacqueline Kennedy Onassis, New York, 1971. 3. Princess Pia Ruspoli, sailing off Mortorio Island, Italy, 1978. 4. Kicking back on the tony slopes of Verbier, Switzerland, 1964. 5. Bianca Jagger, wearing Halston, New York, 1978. 6. Ali MacGraw and Robert Evans, Rome, 1971. 7. C.Z. Guest and her dogs, photographed by Slim Aarons, at her Palm Beach estate, circa 1955. 8. Roy J. Craven and Prince de Polignac, in Monte Carlo harbor, 1976. 9. Audrey Hepburn and Mel Ferrer at the Zürich-Kloten Airport, Zürich, 1959.

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IT IS ONLY WHEN WE FORGET ALL OUR LEARNING
THAT WE BEGIN TO KNOW — *HENRY DAVID THOREAU*









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